

*A*  
*PICTURESQUE TOUR*  
through  
HOLLAND, BRABANT,  
*and part of*  
FRANCE;

*Made in the Autumn of 1789 -*

Illustrated with Copper Plates in Aqua Tinta

*From Drawings made on the Spot*

BY

SAMUEL IRELAND.

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"Ipse oculus perlustravit"  
*Lic.*

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VOL. II.



LONDON: Feb. 1<sup>st</sup> 1795, Printed for T & A Egerton, Whitehall.





A  
PICTURESQUE TOUR  
THROUGH  
HOLLAND, BRABANT,  
AND  
PART OF FRANCE,

MADE IN THE AUTUMN OF 1789,

BY SAMUEL IRELAND,

AUTHOR OF THE HISTORIES AND PICTURESQUE SCENERY  
OF THE RIVERS THAMES, MEDWAY, AND AVON,  
AND GRAPHIC ILLUSTRATIONS OF HOGARTH.

THE SECOND EDITION, WITH ADDITIONS;

AND AN ENTIRE NEW SET OF  
COPPER-PLATES IN AQUA-TINTA,

FROM  
DRAWINGS MADE ON THE SPOT.

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IPSE OCULIS PERLUSTRAVIT.—LIV.

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VOL. II.

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LONDON:

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SEWELL, CORNHILL; AND G. SAEL, STRAND.

1796.

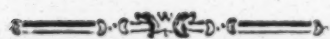




# PRINTS

CONTAINED IN

## THE SECOND VOLUME.

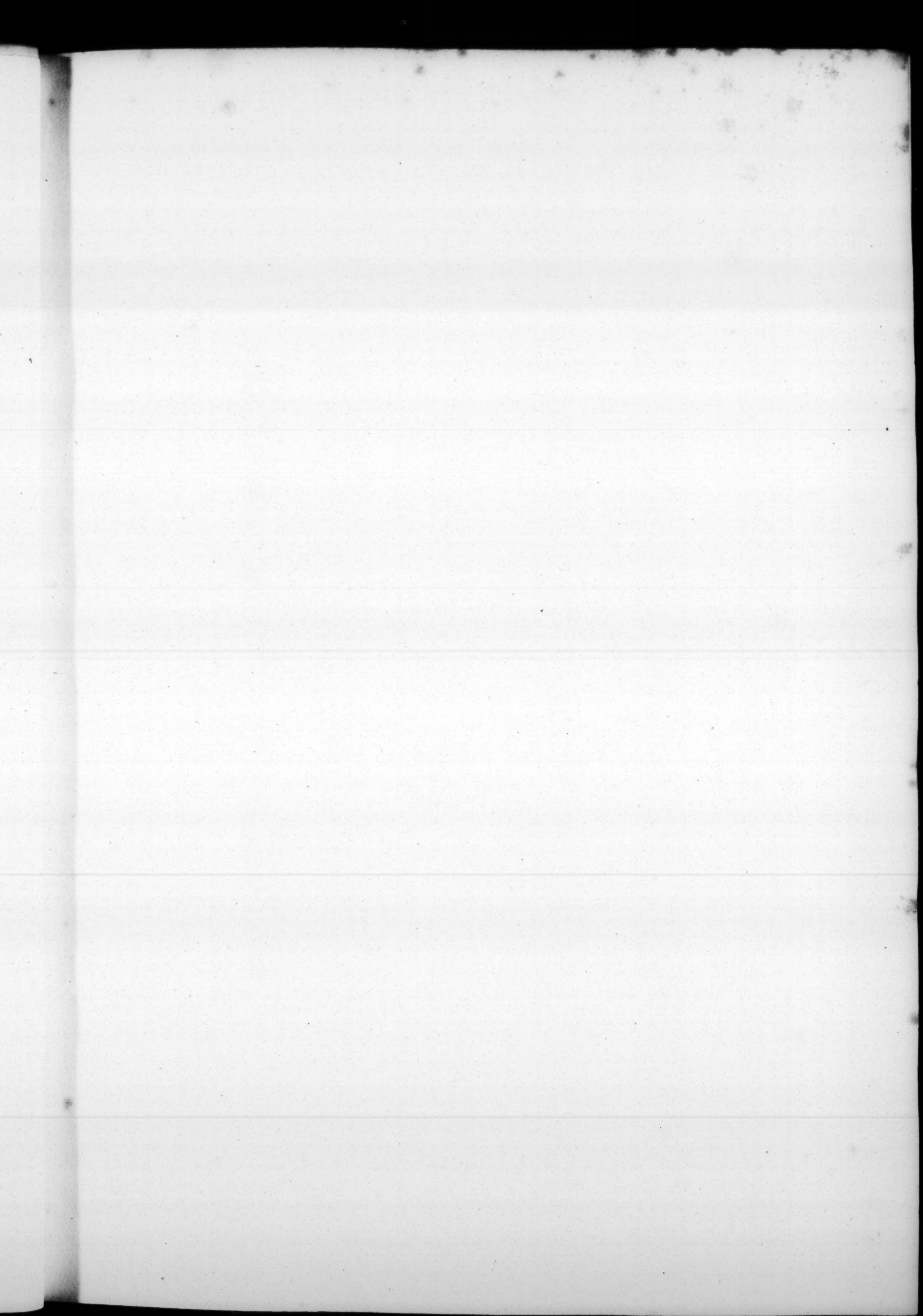


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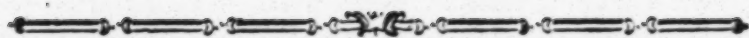
*Antwerp from across the Scheldt*

London Pub for Sam Ireland Feb 1795

A

PICTURESQUE TOUR,

&c.



LETTER I.

ANTWERP.

DEAR SIR,

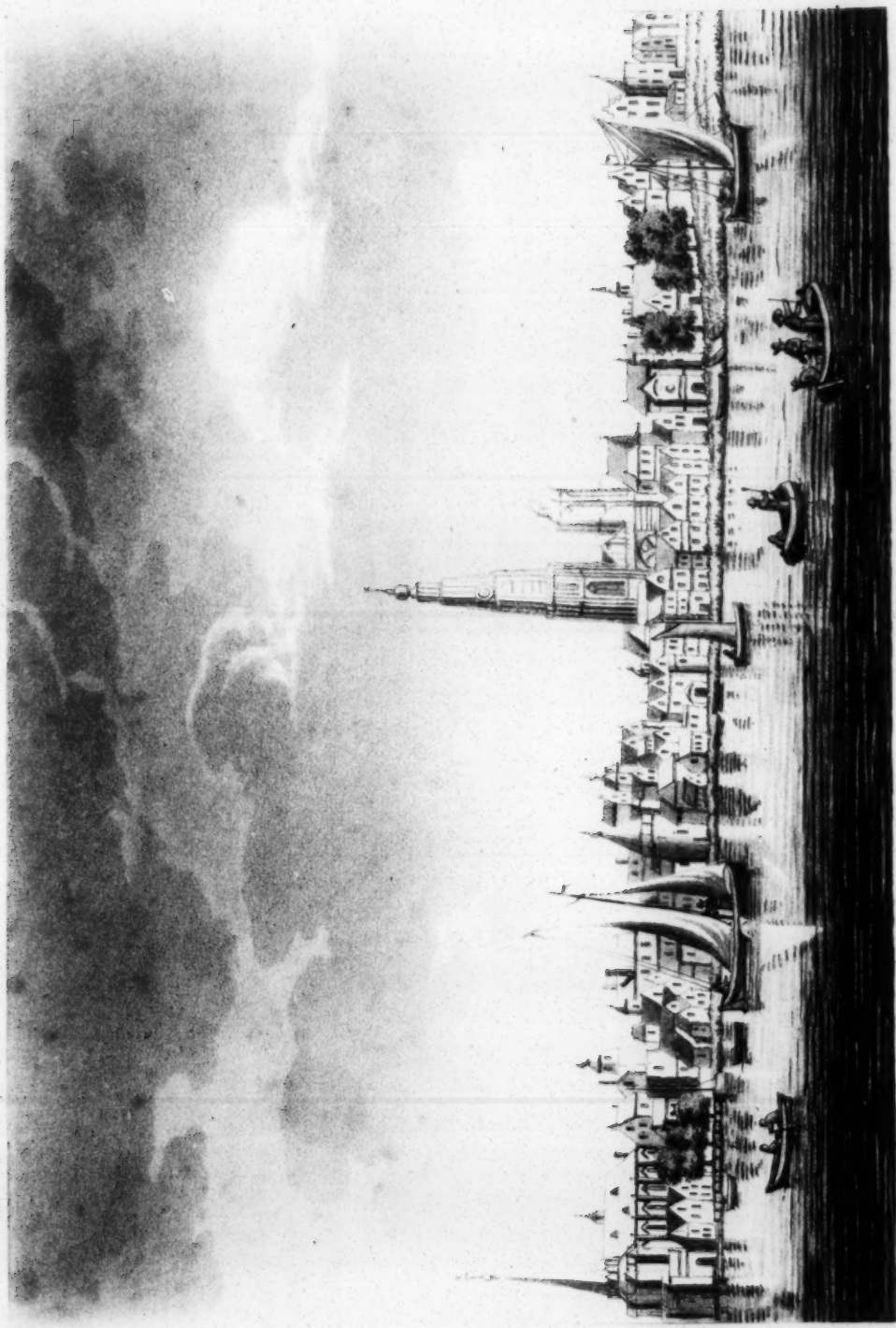
ON entering Austrian Brabant the traveller is struck with a scenery, at once improved and diversified. A rich and highly cultivated country presents itself to the eye; and a spacious well-paved road is ornamented with lofty oaks, which are planted with the

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A

regularity





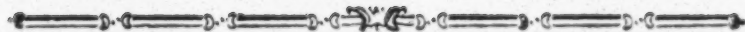
*San Pedro de Macoris, from the sea.*

London Pub for San Pedro de Macoris Feb 1793

A

PICTURESQUE TOUR,

&c.



LETTER I.

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regularity



regularity of an avenue to a mansion. The most unpleasant object that occurred was the Austrian Barrier, to pass which without decomposing your baggage you must submit to some trouble or some cost: At the entrance to Antwerp a similar inconvenience succeeded, and, the same all-subduing remedy being applied, the rigour of the law was again relaxed.

THE approach to this once renowned city, formerly the mart and envy of all Europe, suggested a kind of gloomy reflection upon the instability of all human greatness; and reminded me of a remark of Howell, who, in his quaint manner says, "This goodly  
 " ancient city looks like a disconsolate widow,  
 " or rather some superannuated virgin that  
 " hath lost her lover." The spaciousness of their streets serves only the more to display the solitude that reigns in them: the houses, tho' lofty and magnificent, are not half inhabited: their Exchange, which once outvied  
 those

those of London and Amsterdam, is frequented by little more than pedlars and fish-women; and the grass now grows in the high way, once worn by the cavalcade of the wealthy Merchant in all the pride and splendour of unrivalled commerce.

THE well-known story of John Daens, who assisted the Emperor, Charles the Fifth, with the loan of a million of gold, proves the immense wealth of its merchants in the fifteenth century; and the splendid banquet given to the Emperor, on his return, when the merchant burnt his bond in a fire of cinnamon, evinces that their munificence fully kept pace with their ability.

THIS once famous city, the capital of the Province of Antwerp, is situated in a pleasant fertile plain, on the eastern shore of that noble river, the Scheldt; and is about seven miles in circumference. In its days of



prosperity it is said to have contained two hundred thousand inhabitants, and had frequently from two to three thousand vessels lying in the river at the same time. From the Scheldt are formed several handsome canals, which run quite through the town; carrying vessels of considerable burthen up to the doors of its inhabitants.

THE citadel stands in a situation well chosen for the purpose of over-awing the town, to which it is contiguous. It was erected with this view by the Duke of Alva; who completed it from a plan, designed, as it is said, by Margaret of Parma, the then governess, in 1567, assisted by a famous engineer, Pacietto. It is built in a pentagonal form, is about a mile in circumference, and is well defended by bastions: the rampart is about a hundred feet broad, agreeably shaded, and adorned with lofty trees. The views from hence are exceedingly picturesque, particularly

ticularly towards the Scheldt; across which, from the Tête de Flandres, I made the annexed sketch.

At the sacking of this city by the Spaniards in 1576, six thousand persons are said to have perished by the sword, fire, and water.

An extraordinary circumstance is recorded by Strada, of a Flemish trooper, who closely pursued by Pedro Taxis, a Spaniard, though he was encumbered with armour and had a lance in his hand, leaped from the ramparts into the Tower Ditch; and swam his horse across the Scheldt without sustaining any injury, or even breaking his lance.

This famous citadel, a model for engineers throughout Europe, surrendered to the Duke of Marlborough after the battle of Ramillies



millies on Whitsunday, 1706. It was since captured by the French, in 1746, and was afterwards restored to the house of Austria.

ROMANCE pretends to account for the origin of the name of every great city, and perhaps it is not unpleasant to read the fables. Of Antwerp, the pretended origin is, that before Cæsar came into Gaul, a giant of the name of Antigonus and who was slain by Salvius Brabon, possessed a castle on the Scheldt; and made every traveller pay him tribute, or cut off his right hand and threw it into the river. The city, being built on the site of this castle, derived its name from this act of cruelty; handt signifying hand, and werpen to throw; and accordingly took for its armorial bearing a castle and three hands. This is the fable. The true etymology of the name, however, is, Antwerpen, which signifies an advanced mole; and its ancient bearing

bearing was its principal port-gate, resembling a castle; to which the hands were afterwards capriciously added.

AMONG many spacious streets in this city, the one most to be admired is that called Place de Mer: it is one hundred and fifty feet in width.

THE Town-house is a large handsome building, erected in 1560: Cornelius Floris (brother to Francis the painter) was the architect. The façade is two hundred and fifty feet in length, ornamented with marble pillars; which are composed of the five orders, architecturally arranged above each other. The apartments within are numerous and spacious. In the state room over the chimney, is an allegorical picture by A. Jansens; another opposite, by the brothers, Gerard and Daniel Seghers; the subject, a Virgin and Child, and Angels crowned with flowers.

The



The picture is well executed, but feeble in its design. In the other apartments will be found the works of Rubens, Sneyers, Jordaens, Fyt, &c. &c.

PASSING near the end of the Place de Mer, you will observe and it is worthy your critical notice, a fine crucifix of bronze gilt, thirty-three feet high: the execution and contour of the figure are excellent. It is said, by some to be the work of Quellinus, but with better authority that of Jean Goethals, in 1635.

IN viewing the figure of Louis the Fourteenth with a golden flowing perriwig, or that of the late Duke of Cumberland in one of our squares with a gilded truncheon, and fierce cocked hat, no emotion is created but that of risibility; but where in a work of taste and subject for serious contemplation,

“What

“ What should be grave is turn'd to farce,”

and the sober thinker is scandalized, and the critical eye meets it with disgust.

IT is said, that on the spot, where this crucifix now stands there was formerly a triumphal statue in bronze of the Duke of Alva, trampling on two brass statues; allegorical of the two States of the Low Countries, the nobility and the people.

ON the expulsion of the Spaniards this figure was melted down, and now forms a crucifix, that has risen in its place. The imperious Don (once a Devil among the Flemings) thus having by an accidental transformation, been made to represent the passion of the Son of God. This story of the situation of the statue does not agree with Strada's account, which I should rather credit: and, as the statue itself was matter of much



disatisfaction at the time, not only to the natives, but to the Spaniards themselves (even the King disapproving the arrogance and vanity of the Duke in placing it there) it may not be amiss to mention Strada's account of it, which I shall here subjoin verbatim.

“ ABOUT the year 1568 the Duke of  
 “ Alva having driven the Prince of Orange  
 “ out of the Low Countries, made a trium-  
 “ phal entry into Bruffels; where he was  
 “ complimented by Pius the Fifth, as the  
 “ champion of the Catholick Religion, with  
 “ a helmet and sword, richly sett and incha-  
 “ sed with gold and precious stones, being  
 “ first consecrated by his holiness; this pre-  
 “ sent was received from the hands of the  
 “ Bishop of Mechlin: he soon after com-  
 “ manded the cannon, taken from Louis of  
 “ Nassau in the battle of Gemming, to be  
 “ melted; and made himself a trophy of the  
 “ brass,

( 11 )

“ brafs, to be fet up in the fort of Antwerp:  
“ it was his effigies, in compleat armour,  
“ bare headed, his right arm naked, and his  
“ eye upon the town, treading upon two  
“ brafs ftatues, meaning the two ftates of  
“ lords and commons, as was affirmed by the  
“ fcultor, Arias Montanus. The two pro-  
“ ftrate figures had many hands, and were  
“ armed with petitions, purfes, axes, and  
“ torches; their faces vizarded, their ears  
“ and necks hung with little difhes and wal-  
“ lets, the accoutrements of the Ghenfes.”  
On the pedeftal was a long fulfome elogium  
on himfelf.

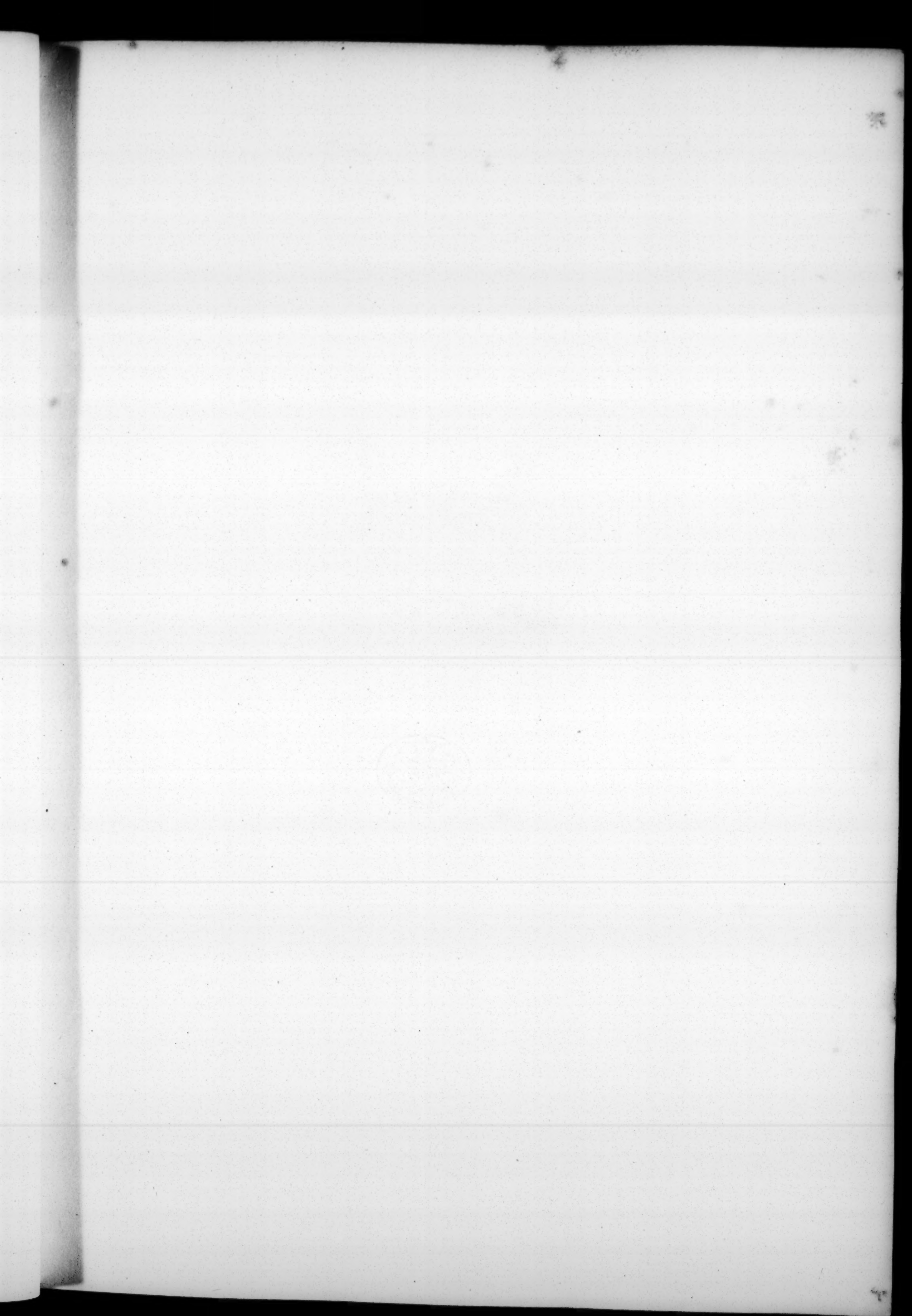
In the year 1577, fays the fame author,  
on the demolition of the fort of Antwerp,  
“ The joy of the people was at its height,  
“ when they came to the triumphal brafs  
“ ftatue of the Duke of Alva, which they  
“ tumbled into the court, hacked it with  
“ their fwords, hewed it afunder with axes



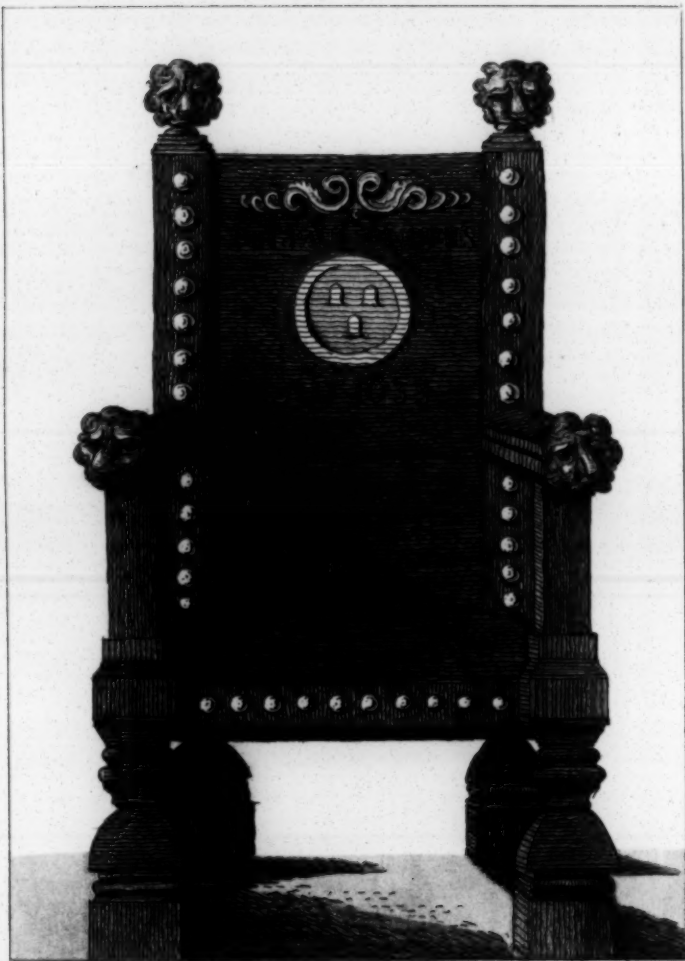
" and, as if they had at every blow drawn  
" blood and put the brags to pain, pleased  
" themselves with an imaginary execution.

" The metal, as before it was melted  
" out of cannon into Alva's statue, so after-  
" wards the statue was again cast into can-  
" non, and restored to its own nature."  
The extraordinary character of the Duke,  
and as extraordinary aversion in the people to  
his government, will, I hope plead my excuse  
for this long quotation.

IN the center of the four principal streets  
stands the Exchange; a handsome building,  
erected in 1531: it forms an oblong of one  
hundred and ninety-four feet by one hundred  
and fifty-four, and is surrounded by a gallery  
supported by fifty pillars with many sculp-  
tured ornaments. The apartments are prin-  
cipally applied to the uses of the Royal Aca-  
demy of Painting which is supplied with  
plaster







*S.T. fecit*

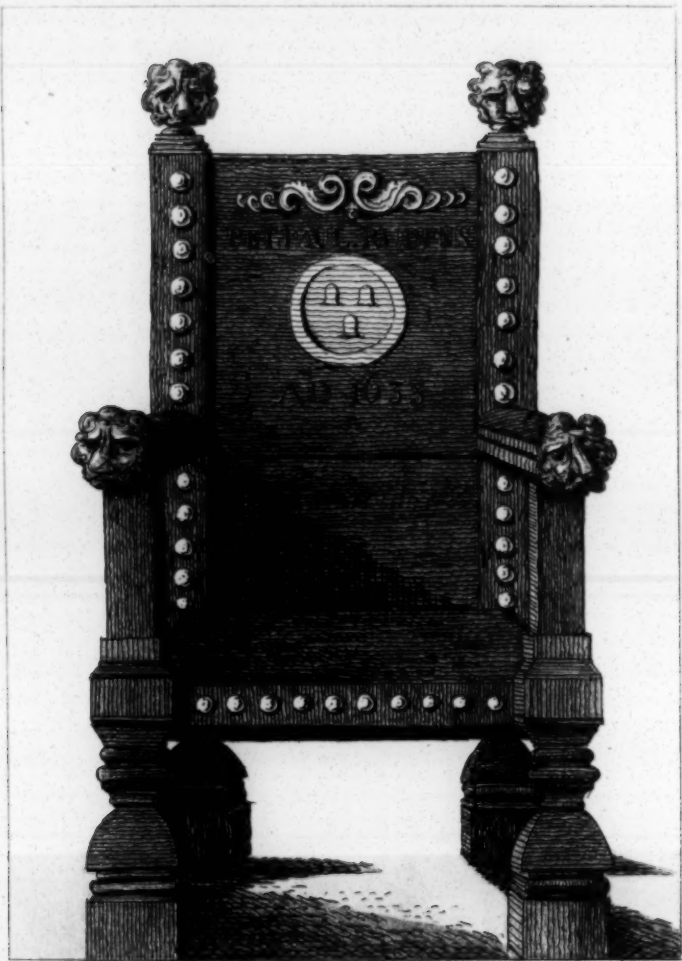
*Rubens Chair*  
*in the Academy of Painting Antwerp*

plaster figures from the antique, and pictures and designs of the present academicians. The academy for painting after nature is under the management of a director, a sub-director, and six professors: it is used only from October to April. In the chamber where the professors meet, stands the chair once occupied by the greatest ornament of this academy, the divine Rubens; it is of red leather, brass nailed, with the initials of his name and arms on the back; such is the veneration for this great painter, that many of the brass nails have been drawn out of the chair to make into rings, as precious relics. For this curious appendage, I was told an English amateur\* had lately offered two hundred florins. As trifling objects acquire a degree of consequence from their relative situations to great characters, a sketch of this chair

\* Richard Cosway, Esq. R. A.

may





*Rubens Chair*

*in the Academy of Painting, Antwerp*

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may not be unacceptable to those who have never visited the spot: over the chair is a fine picture by Rubens, in his best manner, presented by him to the academy; the subject, a holy family. In the various apartments contiguous to this chamber, are many pictures; but, as they are principally in the mediocre style, I shall not go into a particular description of them.

IN my next I shall aim at a brief account of such pictures as I find in the churches and public buildings of this city, most deserving the critical attention of the connoisseur.

Adieu!



LET-

LETTER II.

ANTWERP.

DEAR SIR,

THE present convulsed state of this city, as to its political principles, makes me rather eager in going into a more minute detail and description, than I should otherwise have indulged. The dissatisfaction of the clergy, and aversion of the people to the Emperor's government, seem to forebode a speedy overthrow of the present system; and may possibly end in such devastation, as to leave few remains of the finest assemblage of the works of art, perhaps, in Europe.

IF, therefore, this letter should appear  
tedious,



tedious and have too much sameness of description, impute it to the warmth of zeal in my pursuit; and I may say, religious zeal, as I shall for some time to come be only met with in churches and holy places, holding converse alone with Saints and Martyrs.

THE place most worthy notice is the cathedral of Notre Dame; the spire of which noble edifice is esteemed the finest in the world. Charles the Fifth observed of it, on his entry to this city, "That it was so superb, it should be enclosed in a case, and shewn but once a year." The foundation of this noble structure was begun 1422, and finished in 1518: Jean Amelius was the architect. The inside of this church will afford much matter for curious observation. It is enriched with a multitude of chapels, and adorned with well executed sculptures in marble of various colours, pictures of the first Flemish and other masters, and carvings of exquisite workmanship.

workmanship. The entrance to the choir is noble, and demands particular attention. Here are sixteen or seventeen pictures by that divine artist, Rubens: among these I shall first mention the descent from the cross, as it is generally esteemed his chef d'œuvre. The disposition and colouring of the principal objects are wonderful; and the various expressions in the countenances, particularly the tender anxiety of the female figures, are truly and emphatically the exertions of a great and noble mind. The figures are large as life, and amongst them the artist's own portrait; with those of his wives and daughter, are conspicuous. In separate compartments, on each side, are two other pictures by the same master; the Visitation and Purification. An anecdote is recorded of this picture, that, while it was painting, Rubens being from home, as was his custom every evening, to take the air for two or three hours, his disciples, with the connivance of an old servant



generally made use of this opportunity to go into the study of their master, and contemplate the work of the day, Diepenbeck, eager to get nearer to the picture than his companions, stumbled, and in falling smeared the arm of the Magdalen and cheek of the Virgin. This accident not a little discomposed the young Tyros, who, dreading the anger of their master, unanimously determined upon an attempt to repair the injury. This arduous task was by general consent imposed on Vandycck, as the most skilful of the party. He undertook the office with diffidence, but acquitted himself very much to their satisfaction. The next day Rubens, in the presence of them all, looking stedfastly at the picture, only slightly remarked that in parts it did not appear to be his own : and it is generally supposed to remain in the same state to the present day. On the outside of the case which contains this picture is represented Saint Christopher, carrying the Infant Jesus  
on

on his shoulders across a river, a hermit lighting him with a lanthorn. Greatness of style more than the truth of nature characterises this picture.

NEAR the monument of the family of Gobeau, against a pillar, is a holy family, painted by the same hand.

THE Assumption of the Virgin, by the same master, is a noble composition. The heads of the children in the clouds are admirable; the draperies are light, and touched with freedom; and the picture is in his best manner and clearest tone of colouring: it is said to have been painted in sixteen days.

NEAR an escutcheon of the family of Michielson is a charming picture of the same artist, representing Christ on the knees of his Mother: the subject is finely treated, and forms a model for design and expression.



NEAR a monumental inscription to the name of Heensens is a holy family of exquisite merit. The heads are beautiful; the design and colouring are chaste; and, though highly finished, it is touched with great firmness of pencil. Beneath is a beautiful landscape by Velvet Breugle.

IN the sacristy of the canons are some valuables worth notice; among others a golden chalice, studded with diamonds, worth six thousand florins of Brabant, presented by Bishop Capello.

IN the chapel of the Pelletiers is an altar-piece, the subject of which is the incredulity of Saint Thomas, with two smaller pictures by the same master, Martin De Vos; these are his best works.

IN the chapel of the Circumcision is a curious picture by Quintin Matsys, called  
the

the blacksmith of Antwerp. The subject is Christ taken from the cross, on his Mother's knees, surrounded by a multitude of figures; parts of the picture have great merit; but it has too much of the hard manner of the times in which it was painted to be agreeable. This picture was formerly thought to possess so much excellence, that, during the troubles in the Low Countries in 1566, it was concealed till peace was restored; and was then purchased by the magistrates of the city, at a public sale, for fifteen hundred florins.

THE well-known story of this painter becoming enamoured of the daughter of Francis Floris, an artist of much eminence, induces me to mention a picture painted by him on the subject of the fall of the Angels: this, but for the anecdote attending it, I should not have done, as the composition and drawing are very faulty; and yet the colouring and character of the heads have much merit. The circumstance,



cumstance, which renders this picture remarkable, is that a fly, said to have been painted by Quintin Matsys on the knee of an angel, was so exquisitely finished, as to induce Floris to give him his daughter in marriage. Whether by this manœuvre he gained the daughter, I know not: certain it is he married her; but not so certain, that from a MERE BLACKSMITH he became so excellent a painter in two years, as to rival all his contemporaries, and to leave behind him specimens of art that even at this day remain objects of universal admiration. The works, ascribed to him as a statuary in iron, leave little doubt on my mind that he was an artist of much eminence before he painted in oil; and hence probably the popular tale of his having quitted the anvil for the pallet. As a proof of his excellence as a statuary, I would instance the monument of Edward the Fourth at Windsor; Love may have poetically performed wonders, but I believe has never yet created

created a painter, though it has impeded the progress of many ; and if we may judge from the exquisite finishing of his works, great industry and intense perseverance have achieved more than the blind archer could possibly have inspired. He died in 1529, aged sixty-nine ; and was buried just without the western door of this church. His profile is in bas-relief, and under it this inscription,

“ Connubialis amor de Mulcibre fecit Apellem.”

THE entrance to the church of St. Walburg is of black and white marble, and is in a good style of architecture, by Scheemakers.

ASCENDING some steps in the choir are the remains of a fine picture by Rubens ; the subject is Christ sitting on his tomb, trampling on death : but time has almost blotted out its excellence.

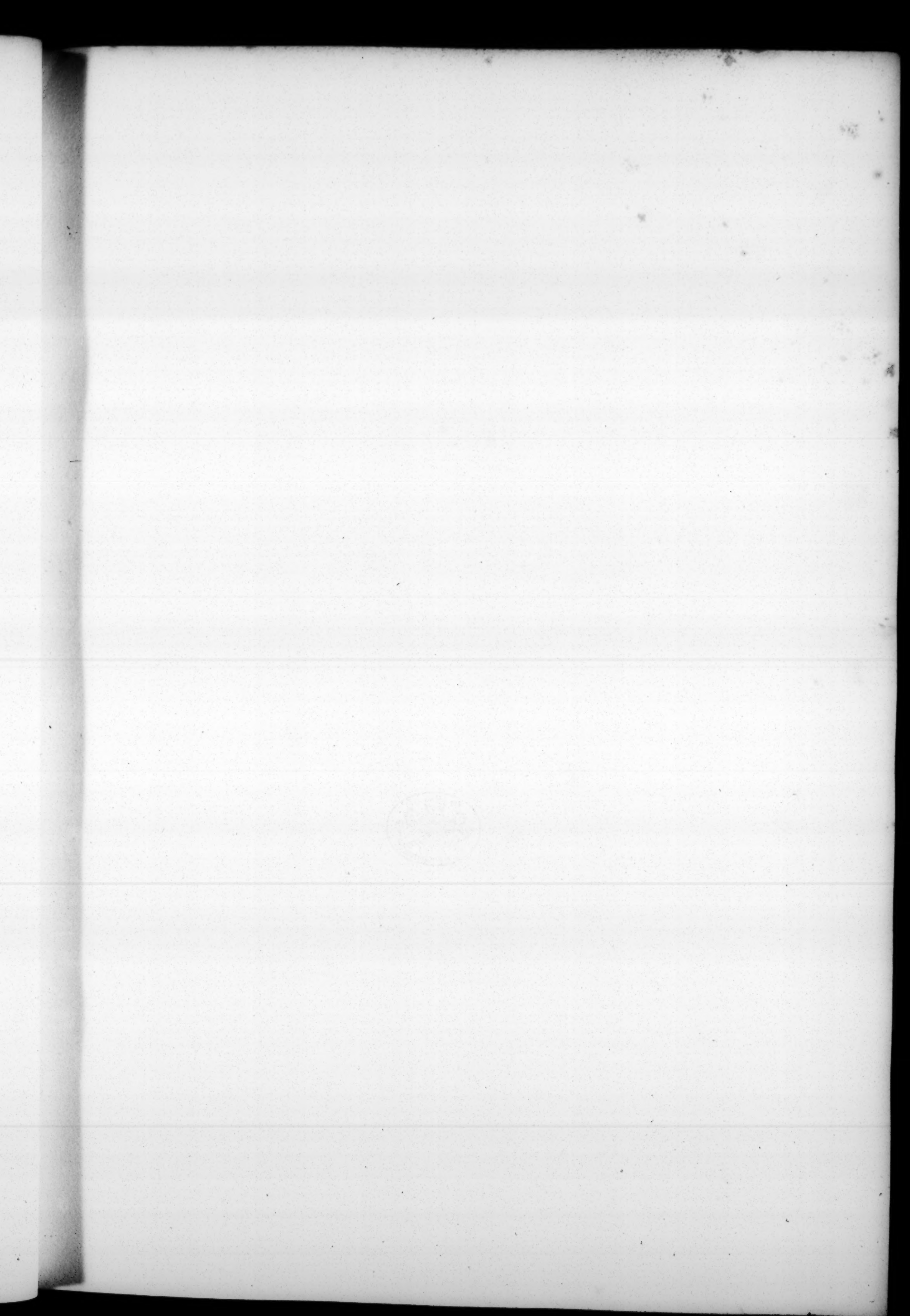
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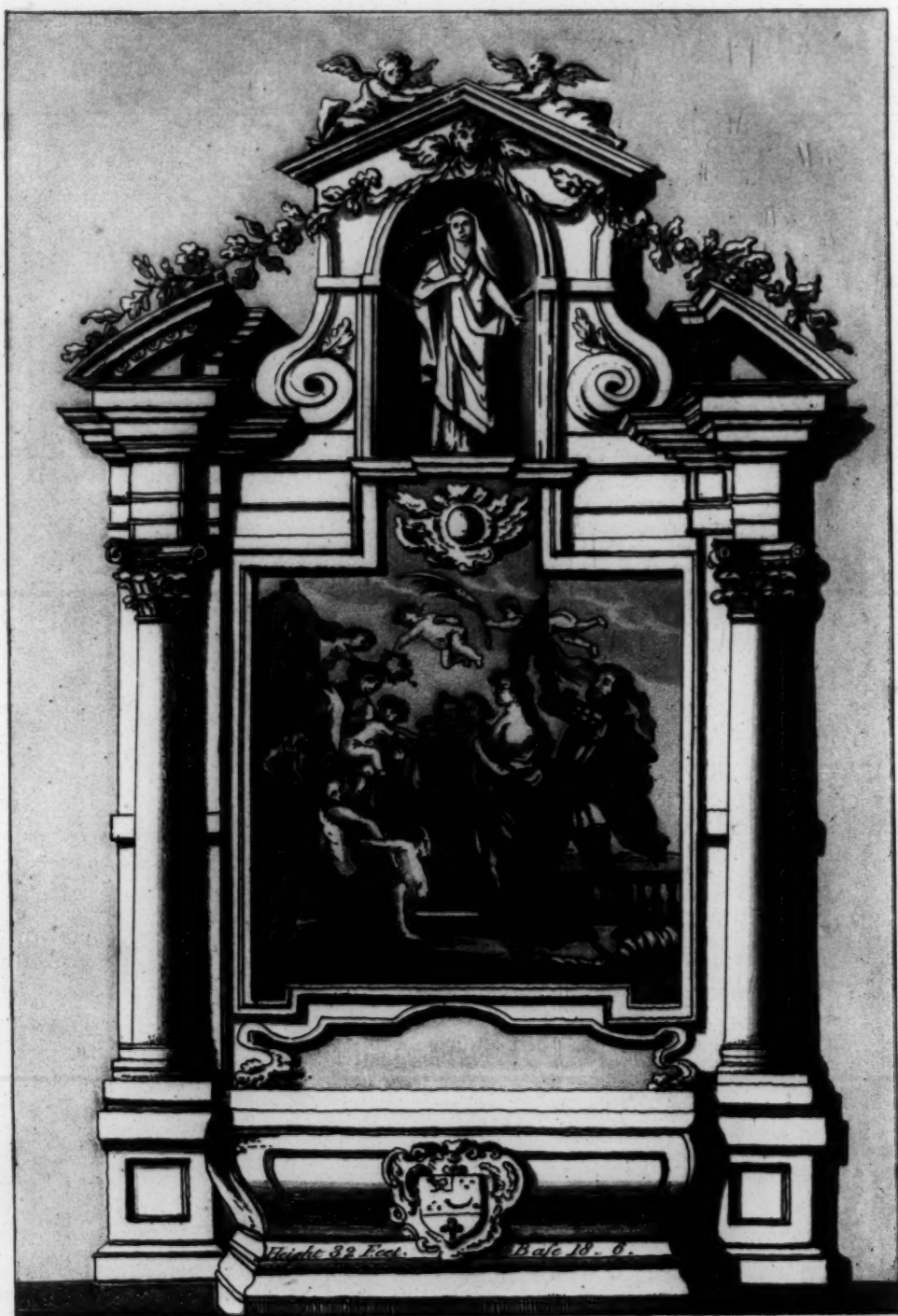
THE picture most worthy notice in this church is by the same artist. It represents the thieves raising the cross to which the body of Christ is attached. There is great truth and sentiment in this picture; the design is correct, and expression beautiful. The colouring may perhaps be thought too yellow, and the tints not sufficiently varied, yet the judicious connoisseur will find much pleasure in contemplating the mind of the painter in this charming picture; which, in my judgment, in many respects rivals his famous work, the descent from the cross in the Cathedral of Notre Dame.

THE church of St. James is a handsome light building, in a good style of architecture. The marble altar is a grand design, over which is the descent from the cross, an excellent piece of sculpture. At the entrance to this church is a small monument to the memory of Henry Van Balen, the painter.

In







S. J. sculp.

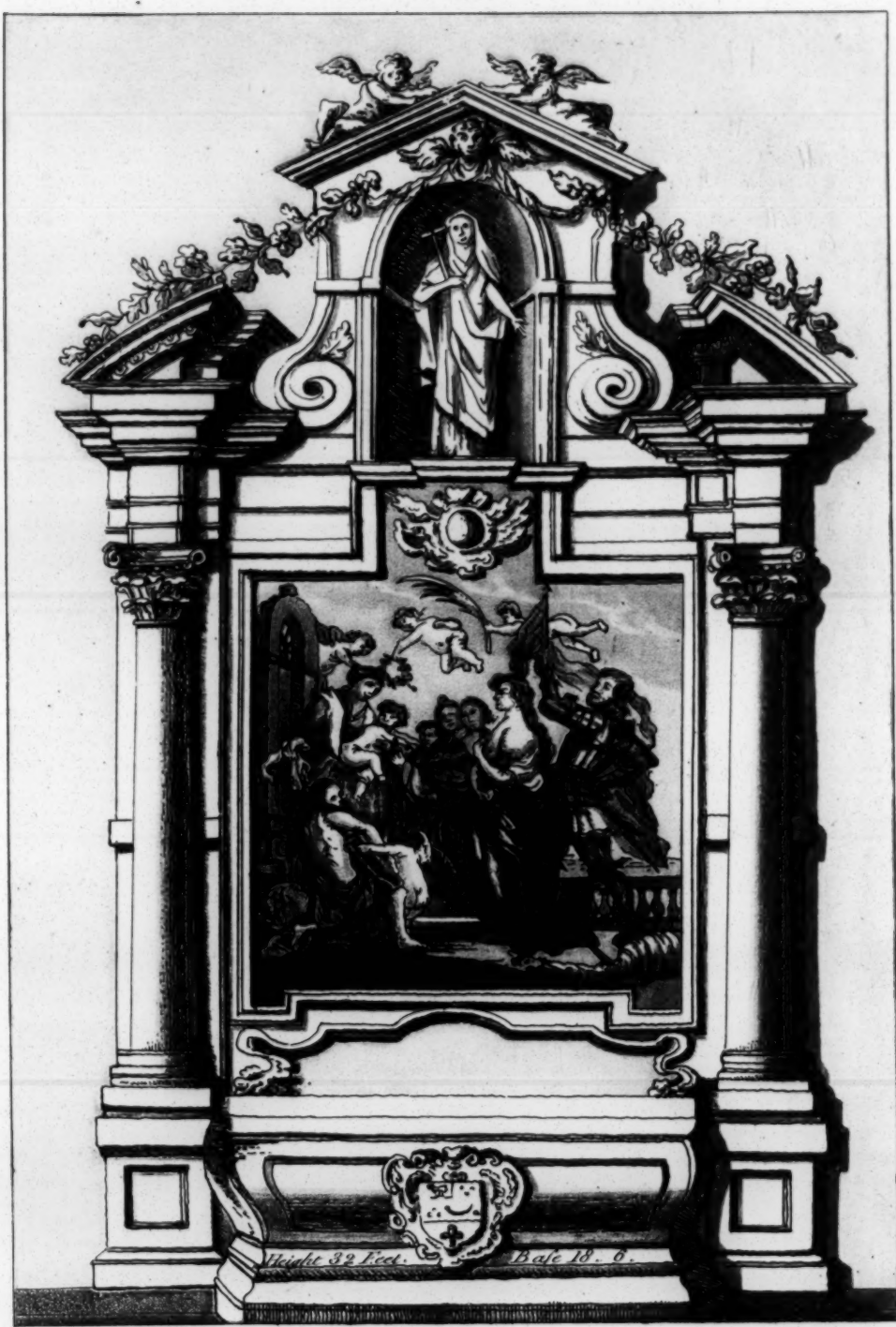
*Rubens's Altar. In the Church of St. James Antwerp.*

London. Pub. for Saml. Ireland Feb. 1. 1736.

In the centre is a picture, the subject of which is the Resurrection of Christ: it is well designed, and in a fine tone of colouring. His own portrait, and that of his wife which are above the monument are said to be by himself: they are equal to Van Dyck, and most probably by him. Against a pillar in the choir is a Christ and the Virgin by Cornelius Schut, not inferior to Van Dyck.

ENTERING the second chapel, at the lower end of the nave is a small oval portrait of Cornelius Lantschat by Van Dyck, in his best manner: but, to call forth all your admiration, you will here find the chapel of the great Rubens: he was buried there in 1640. As the altar has never been engraved, my respect for this great artist has induced me to give the inclosed sketch. The chapel and altar are highly enriched with marble, over which is a picture, painted by himself, representing the Infant Jesus on the





St. Paul

*Rubens. Altar in the Church of St. James Antwerp.*

Engraved by J. Smith and J. P. 1736

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knees of his Mother and near her is St Jerome. In the figure of St. George in armour you have Rubens's own Portrait. He has likewise introduced the portraits of his two wives. It is a charming composition, and designed with exquisite taste ; the colouring is clear and warm, and the tout ensemble is in his best style and manner. Above is an image of the Virgin in marble, which Rubens brought from Rome ; it is said to be by Francis Flamand. The figure is beautiful, and we regret its being placed so far from the eye as to lose more than half of its effect. The monument has been repaired and beautified by a descendant of this great artist, a canon of the church named Paris : a mark of attention due to the memory of such high excellence ; and an act of piety, that in some protestant countries, I could name, calls aloud for imitation.

THE church of St. George I shall just notice, as it contains the remains of John, or  
(as

(as he is called) Velvet Breughel: they are deposited in the chapel of St. John. Above is a beautiful portrait of him, by Van Dyck. Here is likewise a monument of John Snellinck, a painter of great eminence: his portrait is affixed by the same great artist, who has likewise left us a beautiful etching of him by his own hand.

THE Mausoleum, erected to the memory of the ill-fated Mary Queen of Scots, on which is placed her bust in marble makes the church of St. Andrew worthy your attention. This splendid cenotaph was erected at the expence of two English ladies, resident in this town. Underneath is a Latin inscription reciting her sufferings and death.

A PICTURE by Jordaens of Christ bearing the cross, with allegorical figures, is in a good taste, and well designed; and is also intitled to notice.



THE abbey of St Michael is a handsome building, adorned with some well-executed sculpture in marble. In the nave of the church are twelve large figures of the Apostles, in a good style. Affixed to a pillar is a very fine portrait of John Neeyfs, a prior of this abbey. A portrait of Philip Rubens, the brother of Peter Paul and painted by him is finely executed, and with much beauty of colouring. The picture at the principal altar is likewise by the same hand, and represents the adoration of the Magi. It is composed in a great style, and with more correctness of drawing than is usually found in this master: the Virgin is handsome and gracefully expressive; the character of the Infant Jesus is tenderly marked; but the prostrate King is inferior to the rest of the figures in the picture. This work is a striking instance of the facility with which this great artist painted; for he is said to have finished it in fifteen days.

A PIC-

A PICTURE by Simon De Vos, representing St. Norbert a Romish bishop, converting the people of Antwerp to Christianity, is not unworthy the pencil of Van Dyck.

A PICTURE of immense size, the painter's name unknown, is worthy attention. It represents Christ, ordering the sick to take up their beds and walk. The composition is noble, and not unlike the style of Paul Veronese, the figures are numerous, and well grouped, and the attitudes pleasingly varied: its greatest fault is the want of proper massing.

THE apartments in this abbey are noble and spacious; and the views from it across the Scheldt are beautifully picturesque. The Emperor has not yet nominated a new abbot, though the late incumbent has been dead more than three years. It is supposed the abbey will be suppressed. The refectory contains



tains seven large pictures, exhibiting the life of Christ by Quellinus. They are composed with taste; the design is correct; and they are in a rich and glowing style of colouring.

THE cabinet of the late abbot is well chosen, and merits the attention of the connoisseur.

AT the entrance to the church of St. Augustine are two good pictures by Jordaens, one the Last Supper, the other, Christ in the Garden of Olives. They are finely coloured for effect, and have much beauty in the composition.

IN a handsome marble altar is a charming picture by Van Dyck, representing the ecstasy of Saint Augustine, on viewing Christ and the angels in glory: at his feet are disposed the mitre and cross. The design and colouring are correct and clear, and the taste  
of

of the heads is beautiful. Near the altar is a crucifixion by the same hand: the figure is full of tenderness and expression. The under part of this picture has been repainted. It is said Van Dyck was obliged to make a present of this work, before he could obtain payment for that of Saint Augustine, mentioned before in the chapel.

LES CARMES CHAUSSÉS. This church contains many superb altars and sculptured decorations of the best masters. The chapel of the Virgin is most worthy notice: it is entirely of white marble, the vaulted roof is divided into Mosaic compartments, highly enriched with gold and silver ornaments. At the altar is a massy figure of the Virgin, in silver, eight feet and a half high; which, according to the records of the convent, cost sixteen thousand florins. In all probability, this rich Virgin, will, like other wealthy ladies, light up a flame in the breast of some future reformer; who



who will think her made of "metal most attractive," and admire her for her sterling value more than for her elegance.

IN the periphery of this chapel are some bas-reliefs and historical subjects, in marble, by Scheemakers and others.

ON entering the choir you will observe under the gallery, a dead Christ, attended by Angels. It is painted by Rubens : the figure is well fore-shortened, but the head wants dignity.

To the left is an historical subject by Jordaens, it is that of the Carmelites receiving the Pope's Bull, authorising them to establish their order throughout Europe. At the altar, to the left of the choir, is the adoration of the Magi, a well coloured picture by Van Balen.

AT the principal altar, which is of marble

ble, is an allegorical picture by Gerard Seghers : it contains many figures, grouped with much taste and spirit ; the colouring, style, and manner are not unlike Rubens.

LES CARMES DECHAUSSÉS. This church contains several handsome marble altars, at the principal of which is a picture by Rubens ; the subject is St. Ann teaching the Virgin to read : above are angels holding a wreath of flowers. It is well coloured, and has a fine effect. The heads are in the first style of excellence.

ANOTHER by the same master of St. Theresa at the feet of Christ, praying souls out of purgatory, is in his clear silver tone of colouring, and not inferior to the former in effect.

HERE is also a picture by Seghers of  
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the same Saint, dying and supported by Angels, but it is not in his best manner.

BEHIND the choir are four historical pictures by Quellinus upon the subject of the adoration of the Angels: they are finely painted, and are the best pictures of this master I remember to have seen.

NEAR this is a good picture by Lang Jan, the subject of which is Elias before St. Theresa: the figures are finely designed, and the colouring and execution much in the style of Van Dyck.

JESUITS CHURCH. This building and its contents deserve the closest attention of the amateur: the greater part of the façade is from a design of Rubens, and is in a grand style; but it was finished under the direction of Peter Huyfens, who has rather furcharged it

it with ornaments : and indeed the whole character of the design is so different that it is easy to distinguish at what point it passed out of the hands of the great Artist, who first entered upon the work. The grand altar, as well as the chapel of the Virgin at the entrance of the church, which is richly decorated in variegated marble, are both from designs of the same master.

THIS church suffered much from a dreadful storm of lightning in July 1718, at which time many valuable pictures, and other decorations were entirely destroyed : and though its present magnificence renders it highly deserving admiration, yet we feel with regret the loss of its former splendor.

IN the library you will find the original portrait of Rubens by himself in a pen and ink drawing.



WITHIN this building are many fine pictures. Over the grand altar are four; two by Rubens, one by Gerard Seghers, and the other by Cornelius Schut. The picture of St. Ignatius, and that of the sick praying to be made whole by Rubens are exquisitely painted: the latter is one of the finest compositions of this master. The two pictures by Segher and Schut, though hung as pendants to Rubens, lose nothing of their beauty and excellence from their situation. Several other pictures of superior merit are to be found in this church by Gerard Seghers as well as his brother Daniel the Jesuit; with whose excellence in flower painting the amateur is not unacquainted.

OVER the altar, in the sodality, is the Virgin and Child presenting a garland of flowers to Saint Rosalie: at the side of the Virgin is Saint Peter, attended by angels. This picture, particularly the characters of  
the

the heads, is beautiful in the highest degree; but the shadows seem in parts of too sombre a tint.

NEAR this is another by the same painter of Saint Hermanus and Joseph: the angel stretching out his hand, is the portrait of the artist: it is charmingly painted for effect, and the colouring is beautiful. The annunciation by Rubens seems to have been one of his earliest essays, and is not equal to his other works.

HERE are many pictures by Eyckens, Van Opstal, Quellinus, &c. among which some will be found to merit your attention.

AT the entrance to the church of the Jacobins you will notice a fine piece of sculpture by Verbruggen, representing St. Paul. The church is a handsome building, and rich in sculptured ornaments. The grand altar,  
in



in the choir, is supported by marble pillars in a very superior style of design. This altar was added by Capelo, Bishop of Antwerp, who was of the order of Jacobins, and was so well pleased with the effect and skill of the architect, Verbruggen; that he not only paid him liberally, but added the princely reward of a rich service of plate.

THE paintings on glass in the choir will particularly strike you: they are designed and executed by Diepenbeck, and represent the life of St. Paul.

I WILL also recommend to your attention the picture of Saint Dominique distributing rosaries to the people. It is by Caravaggio. You will find it over the altar. It is true that this work is rather hard and black, but the effect is bold and masterly. It was presented to the church by a person whose portrait is here seen painted by Van Dyck.

THE

THE works of Rubens contribute highly to adorn this building, particularly the picture at the great marble altar in the choir which represents Christ hurling his thunder at the wicked and the Virgin interceding on their behalf ; it has with much incorrectness great beauty ; the heads are full of character, and well conceived, and the whole produces a charming effect. It is grouped with much art, and in this particular deserves every commendation.

AT the altar of the communion is another picture of the same master; the assembly of the council. It is well composed, and correctly drawn, but the shadows are rather too dark.

AT the altar at the entrance of the choir is Christ bearing the cross by Van Dyck : it is in his first manner and rather hard in the style of colouring.

ON



ON the left hand are Christ's mysteries painted by Van Balen, Jordaens, Mostaert, &c. But the picture of the flagellation by Rubens eclipses all the rest, and is as fresh and brilliant as if just taken from the easel.

A SAINT DOMINIQUE by Gaspard de Crayer is a well-coloured picture, with much grace in the style of the heads.

IN quitting the church a small crucifixion, in sculpture, with a multitude of figures will attract your notice: it is executed by a master of eminence, and has only the fault of being too crowded.

THE church of the Capuchins contains three pictures of Rubens. The one over the principal altar represents Christ crucified between the thieves. It is a composition replete with vigour and excellent design: the characters are beautifully imagined,  
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ed, and fill the mind with the sublimity of the artist.

IN the chapel of the Virgin, Saint Francis on his knees receiving the Infant Jesus from the hands of the mother, is a striking and beautiful picture.

IN the choir are two whole length figures of Saint Peter and Saint Paul, which are well disposed: the heads and draperies are particularly excellent.

OVER the grand altar of the Beguinage or house of the Devout Maids, is a Virgin and dead Christ by Van Dyck: the character and colouring are excellent, and the touch of the pencil is free and delicate, and worthy the hand of this charming painter.

NEAR the pulpit is a picture by Jordaens of the Crucifixion, with the Virgin,



Saint John, &c. it has much of the Italian School, is well coloured, and very correctly drawn.

AFTER viewing so many pictures, the eye will find some relief in examining the sculptures by Scheemaker in the church of the citadel, particularly the tomb of the Marquis Del Pico, formerly governor of this place. The altar is of marble, with copper ornaments, gilt, representing the Holy Trinity, attended by Angels, &c.

HERE is also a picture by Otho Venius, the master of Rubens: the subject is, the Resurrection, and the execution is not unworthy his pencil.

SEVERAL convents have been suppressed within these three years; such as the Annunciates, Jacobines of the order of St. Dominique, &c.

To

To go into the particular history of this once great city, and its various productions of arts and artists, would swell this work much beyond its original intention; I shall therefore in my next confine myself to a short memorial of a few names and those of the first excellence in the Flemish school: Names from which Antwerp derives so much fame, and the connoisseur world so much satisfaction.

Adieu !





LETTER III.

*ANTWERP.*

*DEAR SIR,*

IN my last I promised you a sketch of the lives of the principal artists this city has produced; and among these that Prince of painters, Peter Paul Rubens ranks first.

THIS extraordinary man was born at Cologne, on the 28th June 1577, of a very good family of this city; who, in consequence of the civil wars in Brabant, were obliged about that time to retire to Cologne, till Antwerp upon their release from the Spanish Yoke by the Duke of Parma, was restored to a state of tranquillity:

tranquillity : when his family returned there, and his father took on himself his former office of Sheriff of the City, and Professor of Civil Law. The pains taken in the education of Rubens from his infancy were very amply repaid by the progress he made in classical learning and the sciences : Thus accomplished and with a person remarkably handsome, he was early placed as a page to the Countess of Lalain, Governess of the Low Countries ; a situation, indolent and enervating, and ill suited to the active and ardent spirit of our artist. Upon the death of his father he made earnest application to his mother, that he might be put into a line, that would give greater scope to his aspiring Genius and by her means was enabled to study under several artists of great eminence, particularly Otho Venius, styled the Flemish Raphael. Here by much application and a mind formed for great attainments, at the age of twenty-three, he became an object of such



such universal admiration ; that he was invited by the Duke of Mantua to his palace, and resided with him there several years.

DURING this time he pursued that glorious study in which he so eminently excelled, with an eagerness, bordering upon enthusiasm ; and while painting the combat between Turnus and Eneas, was overheard by the Duke, as if rapt with his subject, thundering out this passage from Virgil :

“ Ille etiam patriis agmen ciet,” &c.

HIS extraordinary talents, not only as a painter, but a man of letters, soon fixed him in a post of honor under the auspices of the Duke, by whom he was appointed Envoy to the Court of Spain ; and, while resident in this character, he painted many historical pictures of the first consequence.

JOHN,

JOHN Duke of Braganza, afterwards King of Portugal, captivated by his various accomplishments, also invited him to Villaviciosa, his then residence. Rubens made such expensive preparations for his intended visit, that the Duke caught alarm at the expence with which it seemed to threaten him, and begged he would defer his journey a little longer. The noble-minded Rubens replied, he was not coming in his character of a painter, but for eight or ten days, as a visitor, and had brought a thousand pistoles to spend in his excursion.

THE celebrity of the works of Titian and Paul Veronese drew him to Venice; where he acquired that fine style of rich and glowing colouring, which he never quitted. At Rome he painted many altar and other pieces; which remain as specimens of the advantages he received from the Venetian School. From Rome he went to Genoa, which



which he enriched with his pictures and magnificent designs for their public buildings.

IN the midst of these vigorous pursuits in his art, maternal affection drew him to his native home, where he arrived too late to receive the last embraces of a departing and tender mother.

HIS grief was for a time inconsolable ; and he retired to the Royal Abbey of St. Michel in this city, where for several months he avoided all society : filial affection did not rank among the least of his virtues ; and, in the noble pursuit of his art alone, he found mitigation of his excessive sorrow. As soon as he began to recover from this affecting stroke, he entertained thoughts of returning to Mantua ; but the intreaty of the Archduke Albert and the superior influence of love, detained him at Antwerp :  
and







*Garden front of Rubens' house at 36, Whitehall as it stood in 1684*

London Print for Saml Ireland Feb. 1795

and shortly after he was married to Elizabeth Brants. Then it was, that he formed the design of building a large house, or rather stately palace, enriched within and without with every costly decoration that taste and wealth could supply. He carried this work into execution ; and the richest vases of porphyry and agate, antique busts and sculptures of the greatest masters, with an elegant cabinet of the first-rate pictures, completed the princely undertaking. As no part of the house is now remaining, I thought it would form no unpleasing addition to this work, to give some idea of its magnificence ; which, with the addition of the small figures, I have here attempted, from a very scarce print, published in 1686. Some of the arches and decorations in the garden are still remaining entire.

THE valuable contents of this house its owner was tempted, though with much re-

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luctance,





*Grand front of Robert's house at Salisbury as it stood in 1684*

London: Published for S. and J. Smith, Feb. 1. 1795.

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luctance, to relinquish to the Duke of Buckingham, who, for the sum of ten thousand pounds sterling, became their possessor ; and England received this glorious treasure.

RENDERED easy in point of fortune, he pursued his art, more for fame and amusement than emolument. His attachment to letters kept pace with his love for his profession. He seldom sat down to painting without first consulting the historical page, or the more elegant descriptions of poetry. He was well versed in seven living languages, nor less a master of the classics. The study of the Belles Lettres he termed his recreation, and the Muses were his inseparable companions. Formed for the society of the learned and great, his company was so eagerly sought after by Princes and men of the first accomplishments, that one is almost lost in astonishment at the number as well as excellence of his works, when so much of his time was devoted

voted to literary society and pursuits, or the conviviality and the pleasures of the table.

IN his profession he had many enemies, among whom Janfens and Rombouts were avowedly at the head: the former threw off the mask, and openly proposed a trial of skill; to which Rubens acceded, on condition that his antagonist should first prove himself by the excellence of his works, worthy of the competition.

ABOUT the same time an Englishman, of the name of Brendel, a searcher after the philosopher's stone, applied to Rubens, and offered him, if he would erect a laboratory and furnish some pecuniary assistance, a moiety of the immense wealth he was to acquire. Rubens listened with seeming attention to the idle dreamer, and then led him gently to his study; where, shewing him his pallet and pencils, he awakened him for the moment by



telling him that he had applied twenty years too late, as he was already in possession of the secret.

ABOUT the year 1620 he was employed by Marie de Medicis on the great work of the Luxemburg, so universally known and admired: soon after this, in consequence of his extensive knowledge of the situation of the Low Countries, and of the manners and intrigues of Courts, he was applied to by the Infanta Isabella to undertake an embassy to the Court of Spain, relative to the immediate state and government of Brabant. He was magnificently received by the King, who, to express his great satisfaction at the able manner in which he had executed his commission, presented him with a jewel of great price, besides six fine horses; and conferred on him the charge of Secretary of the Privy Council.

ON

ON his return he was again sent by the Infanta on an embassy into Holland, for the purpose of proposing a truce between the States and Spain.

Soon after this, at the instance of the Duke D'Olivarez, he was secretly engaged by the King of Spain to undertake a journey to England with a view of negotiating some pacific measures at our Court through the means of the Duke of Buckingham: by whom he was presented to Charles the First, and graciously received. The King was not less charmed with the conversation, than the works of this great master. His address soon completed his embassy to the satisfaction of all parties. Charles conferred on him the honor of knighthood, and with it a rich diamond. The sword of State, with which he had created him, together with an elegant service of plate, valued at one thousand pounds, were likewise added as testimonies of



of his superior talents and address as a minister.

THIS embassy was the means of enriching our country with those invaluable specimens of his art, the decorations of the Banqueting House, together with a number of other pictures and designs, which he made for the nobility, as well as private persons in England.

AFTER his return to Antwerp he was still employed in great concerns of State: in all which he acquitted himself with that éclat and universal satisfaction, which fine talents and high integrity could only have given.

IN spite of these flattering distinctions, immense wealth, and their attendant otium cum dignitate, the infirmities of nature crept in apace, and he felt daily proofs he was yet but a man. The gout, and a trembling in  
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the hand disabled him from the pursuit of greater works that he meditated, and nature, yielding to disorder and decay, terminated his existence on the 30th of May 1640, in the sixty-fourth year of his age.

HE was interred in the church of St. James at the city of Antwerp with every honor that could be conferred on such exalted merit. Nobility, clergy, artists, and admirers of the fine arts, all contributing to pay the last mark of respect to departed excellence.

RUBENS married a second wife, Helena Forman, whom he left a widow. He had two sons and a daughter.

TEDIOUS as this account may seem of this great man, I hope, at least, as a lover of the fine arts, you will suffer a degree of enthusiasm



thusiasm in your friend to apologise for this intrusion; and will believe that in contemplating the works of a superior artist, his life must at any rate become an interesting if not a necessary object of enquiry.

WARM with my subject, and after this apology emboldened to proceed, I shall venture a few slight observations on the life of his most distinguished disciple, Anthony Van Dyck. He was born at Antwerp, on the 22d of March 1599, and his father, who is said to have been a painter of some eminence on glass at Bois le Duc, gave an early bias to his son's mind; and prompted him to those pursuits, for which nature and genius seemed themselves to have designed him.

HE was first placed with Henry Van Balen, an artist of great reputation and afterwards

wards became the disciple of Rubens. The anecdote which is above related of his repairing an injury done to that celebrated picture of his master's, the descent from the cross, in the cathedral at Antwerp, proves the very high opinion his colleagues entertained of his talents.

PORTRAIT-PAINTING became the principal study of this artist. His motives for quitting the historical line are variously conjectured. The idea of his being dissuaded from that pursuit by his master, from motives of jealousy, is illiberal; and must have arisen from an ignorance of the character of that great man. The immense pains he took to inform all his pupils, and particularly Van Dyck, in every principle of his art, and of the necessity of referring to the works of the great masters of Italy to refine and establish their taste, was surely the advice of a friend, rather than a jealous master. Van Dyck re-



ceived it as such; and, having determined on his journey, he left in the hands of Rubens, as a testimony of respect and gratitude, two of his best pictures; one, an "Ecce Homo," the other, Christ in the Garden of Olives. These jewels were placed in the principal apartment of his master, near the portrait of his wife, painted by the same hand. Rubens highly extolled these works, and at his departure, presented him with the best horse in his stable. Van Dyck quitted Antwerp for Italy, and, in his route passing Savelthem, a village near Brussels, became enamoured of a beautiful girl; who so far engaged his affections, as nearly to put him from his purpose of proceeding on his journey: but, through the intercession of Rubens and other friends, he was induced to break the fetters of love, and seek another mistress, who at least brought him more lasting comforts.

His stay at the village was so long as  
to

to induce him, at the intreaty of this damsel, to paint two pictures for the parish church; in one of which he introduced the girl's portrait, with those of her father and mother.

It is somewhat extraordinary, that this picture was clandestinely removed; and every thing that relates to this transaction is at this hour so little unravelled, that whither it went, or by whom conveyed, has never been discovered.

He proceeded on his way to Venice, where Titian and Veronese became his favourite models. From thence he went to Genoa, where the graceful air of his heads, the clearness in his colouring, and beauty of his carnation tints, gave such demonstration of his superiority in portrait, as in these particulars at least to leave him unrivalled, and therein it may be truly said that to Nature alone he held the mirror of Truth.



FAME and riches were the attendants on his superior excellence and with them as of course envy and rivalry: but whenever the temerity of the antagonist prompted him to bring forward any specimens of his rival powers, from that moment all competition ceased.

FROM Genoa he visited Rome, where he painted that well-known portrait of Cardinal Bentivoglio; for whom he likewise finished several pictures both in history and portrait. He then went into Sicily, where he painted the portrait of Prince Phillibert of Savoy. At Palermo, he left several pictures unfinished, being driven thence by the ravages of the plague. He revisited Genoa on his return to Antwerp; where on his arrival, the great advantages he had derived from the study of the Italian schools, became at once obvious to the admirers of the art.

YET,

YET, with all this blaze of excellence, that there were those, and in places where one would have hoped they might have known something better, who were still ignorant of his merit, is manifest from a circumstance recorded of the Canons of the College at Courtray. These intelligent patrons of the fine arts employed him to paint a grand altar for their church, urging that they would be better able to judge of the effect. Having finished it at Antwerp and sent it home, he requested that he might be present when it was fixed up. To his utter astonishment he found both himself and his work treated by the Chapter with the utmost contempt, and an absolute negative put on its being admitted at all. In this temper of mind they separated; and the only consolation he received was from a monk who remained behind, and who assured him all would not be lost, for the canvas might be applied to other purposes. The picture was however at length, with much difficulty,



difficulty, placed at the altar, and he was paid; but with so ill a grace that he never forgot the insult.

PUBLIC opinion soon convinced the Canons of their error, and, in some degree to make amends for the insult offered him, they requested he would paint them two other altar-pieces: he replied, he had had enough of the ignorance of his employers at Courtray, and wished in future to paint for men, not asses.

HOUBRAKEN mentions, that, about this time, Rubens offered him his eldest daughter in marriage, which he declined, under the idea of revisiting Italy: but others suspect, that his partiality for the mother was a bar to this connection.

THE envy and sarcasms of his contemporaries are said to have been his motives for  
quitting

quitting Antwerp; from whence he removed to the Hague, where he painted the family of Frederic, Prince of Orange, as well as those of the Nobility, &c. He then visited England, where his success did not equal his expectation, and it is said, he had not been more successful in France. Thence he returned to Antwerp, where he was employed in many capital works. He was again solicited to return to England, which at first he was unwilling to do; but, on the solicitation of his warm friend, Sir Kenelm Digby, he consented, and was by him introduced to the King; who graciously received him, and presented him with his portrait richly ornamented with diamonds, and a gold chain. He likewise conferred on him the honor of knighthood with a handsome pension, and himself fixed the prices of his pictures; one hundred pounds for a whole, and fifty pounds for a half, length.

THE



THE King when one day sitting to him for his picture, whispered to the Duke of Norfolk something relative to the low state of his finances; and, observing that Van Dyck attended to their conversation, pleasantly remarked to the artist, "And you, Sir Anthony, do you ever feel the want of five or six thousand guilders?" Van Dyck replied, "Yes, Sire; an artist who keeps open house for his friends, and open purse for his mistresses, cannot fail to have empty coffers." Nor was his address and promptness in reply less remarkable on occasions still more trying to a man of gallantry, than was his quickness of observation in matters that properly belong to his profession as a painter of portrait.

MARGARET OF BOURBON, daughter of Henry IV. who had a remarkable handsome hand, observing Van Dyck one day as she was sitting to him, pay more than common

mon attention to it, asked, why he paid so much more respect to the hand than to the head? He replied, that he hoped to be rewarded by that beautiful hand in a degree worthy its illustrious owner.

IN England he rapidly acquired wealth; but his magnificent style of living, an elegant table open to all visitors, a host of attendants, and above all an entire belief in the power of alchymy, soon reduced his fortune; and, added to his gaieties, so impaired his constitution that his friends began to apprehend the most serious consequences.

THE Duke of Buckingham, to restore his health and fortune and detach him from his mistresses, proposed a marriage with Maria, a daughter of Lord Ruthven, a Peer of Scotland; whose beauty and accomplishments accorded with her high birth. The mar-



riage was consummated, and they returned to Antwerp. He soon after visited Paris, as it is said, with a wish to be employed in some public work; but Pouffin, who had arrived from Rome a short time before him, was previously engaged to paint the gallery of the Louvre. Van Dyck, however, according to Mr. Walpole, "was not totally unemployed there, " having painted two small pictures in chiaroscuro, evidently designed for altar pieces, representing Anne of Austria, and " some monkish priest." These two pictures are now in my possession, having purchased them at the Dutchess of Bridgewater's sale in 1778. The etchings were made by me about three years since, but having never been made public, I presume (though rather foreign to the work) they will not prove unacceptable to the amateur, and collectors of the works of Van Dyck.

HAVING







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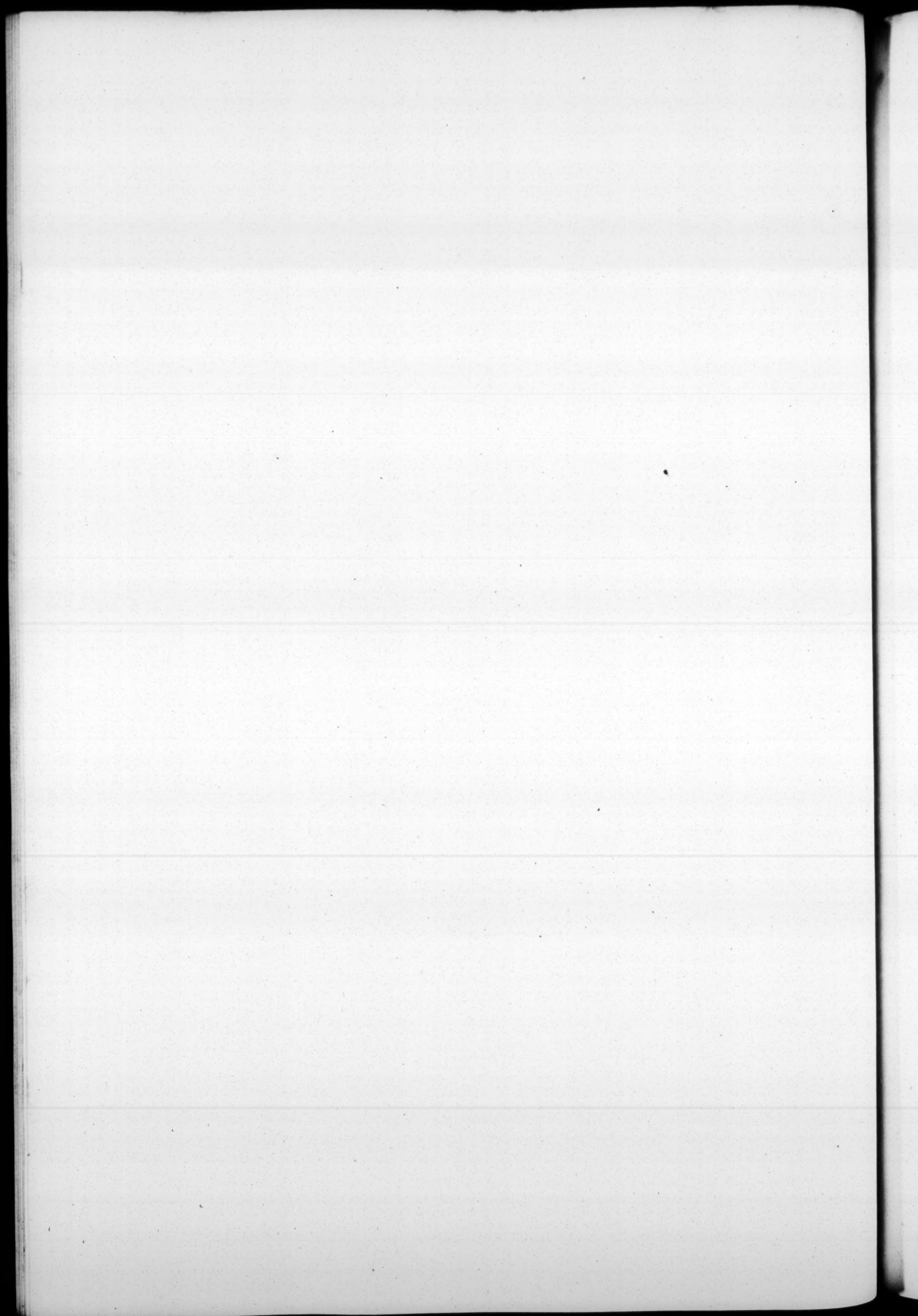
HAVING





Engr'd by Sam. Ireland from an  
Original Sketch the same size in chiaro  
scuro by Van Dyck in his possession.  
Mentioned in M. Walpole's Anecdotes of  
Paintings Vol. 2. page 98. Pub Feb'y 1795.







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HAVING resided two months in Paris, upon his return to England, he lost an infant daughter, and soon fell himself into a rapid decline. Overcome with infirmity, and a debilitated habit, he sunk under a consumption on the 9th of December 1641, aged forty-two. He was buried on the 11th in Saint Paul's Church, near the tomb of John of Gaunt. He left a daughter, who married Mr. Stepney, then a student in Oxford; from whom the present Sir John Stepney is descended.

THE King is said to have been much affected by his ill state of health, and to have offered a considerable reward to any of the faculty, who could give him relief. One does not readily account for the multiplicity as well as excellence of his works, when we reflect that their numbers bear so little proportion to the short period assigned him in a life by no means indifferent to the allure-



ments of pleasure; but with such rare talents, rapidity of pencil, and general habits of industry what is not to be achieved? He is said frequently to have completed a portrait in one day, beginning early in the morning, and detaining his sitter to dinner, the better to discriminate his character and turn of mind, and renewing and finishing his work in the afternoon.

His superiority over Rubens in portrait was allowed by his contemporaries, even his rivals; and, if he was inferior in history, it is but justice to suppose, that more application in that line would have led him nearer to the excellence of his great preceptor.

HAVING said so much of the first disciple of Rubens, it will perhaps be thought injurious not to bring forward to your notice a few distinguished names amongst the many who caught some sparks of the divine spirit of their

their master, and have communicated them to irradiate and enlighten a declining age. The elder Teniers, though inferior to his son, was an artist of very high eminence. He was born at Antwerp in 1582; and had the good fortune to be placed very early as a disciple to Rubens, by whom he was highly esteemed. He finished his studies at Rome, where he formed an agreeable style, perfectly his own. His subjects were usually conversations, laboratories of chymists, festivities, fairs, &c. He died, aged sixty-seven, and left behind a son, who was born in this city in 1610. His first instructions he received from his father; but it was from Rubens that he obtained a true taste in colouring, as well as the art of harmonizing and managing of his pictures. He was patronized by the Arch Duke Leopold, who presented him with his portrait and a chain of gold. The King of Spain likewise conferred on him many marks of peculiar attention; and amongst these the  
building



building a gallery for the reception of his works, was not the least. Christina, Queen of Sweden, presented him with her portrait, and paid every flattering attention to this charming artist; whose rapidity of pencil, clearness of colouring, and animated disposition and grouping in his small figures, stand unrivalled in any age or country. He is said to have painted many of his small landscapes, with a multitude of figures in one day; and such must have been the fact, or he could never have accomplished so many works as we find existing from his pencil. He frequently observed with a laugh, that, if his works were all collected together, they would require a gallery two miles in length to contain them.

His happy imitations of the manner and style of almost every painter he had seen may be accounted for, from his having copied so many fine works in the Archduke Leopold's gallery.

MANY

MANY of his pasticcios are so superlatively managed, as to deceive even the warmest admirers of Rubens, and others whom he imitated. But it was not from the manners of artists he established his fame. Nature was his principal object; her he sought in retirement, and found among the lower classes those traits of character; which, tho' deemed vulgar, have more of truth than is to be found in the elegancies of a Court. A village scene has in every Country its own characteristic differences. A drawing room every where presents a tiresome uniformity, and, in place of nature, ceremony and etiquette.

THIS idea induced him to fix on a pleasant village, called Perck, between Mechlin and Velvourden, where he built a Chateau, named the Three Towers, an object which we often see represented in his landscapes. His village feasts, games, and rustic amusements



ments were all copied from the simple charms of nature caught in the happy moment of rural festivity, when scorning all superfluous and sophisticated aids, she asserts her artless and genuine empire over the soul. The attitudes of his characters are ever diversified; and the eye is never fatigued with dull formality, as in the grouping of mere academical figures. Though he passed much of his time with these rustics, it is not to be understood they were his associates: but on the contrary, in his house, which was magnificent, the gentlemen of the country, and crowds of artists and amateurs, constantly met and tendered every flattering mark of their high respect and admiration of his talents.

DON JOHN OF AUSTRIA was his disciple and friend. Superior talents exalt men above their social level and annihilate the distinctions of rank. The Prince esteemed himself happy in living in habits of the greatest

est intimacy with the Artist. Teniers passed some time in England, and during his residence there he purchased many fine pictures, at the request of a Flemish nobleman.

He was made director of the academy at Antwerp in 1644, where he seldom attended. Carested by all ranks of people, but more particularly the great, he departed this life at Brussels in 1690 aged eighty; and was interred in the great church, at the village of Perck, where he had passed the greater part of his life. The works and excellence of this great artist are too generally known to admit of any farther description.

HERE are but few private collections in this city. Mr. Van Aver, a descendant of Rubens, has a well-chosen cabinet of the best masters; among which is the celebrated picture of Rubens's daughter, known by the appellation of Chapeau de Paille,



and a superb landscape, both painted by him.

MADAM PEETIERS has some good pictures, and amongst them are eight whole length family portraits by Vandyck, and a Roman Charity, exquisitely painted by Rubens.

MR. VAN LANKRE has a collection worthy notice.

AT Mr. Bechman's, a considerable merchant, you will find many good pictures; as well as at Mr. Martan's, a painter, and dealer.

IF you have a wish to visit the works of living artists, the following will afford you some entertainment; those of Messrs. Wouters, Smeysters, Omegonk, and Rægumorter; they are all men of eminence in  
landscape

( 75 )

landscape painting, and will with much politeness give you every information relative to the productions of this great city.

Adieu !



K 2

LET-



LETTER IV.

*MECHLIN.*

*DEAR SIR,*

**W**E left Antwerp about ten this morning, and, after a pleasant journey through a country highly cultivated, arrived here in time for dinner.

*MECHLIN* is pleasantly situated on the river Dyle in the center of Brabant, and is the capital of the lordship that bears its name. It gives the title of Archbishop to the Prelate, who is Primate of the Low Countries. The houses are old, and ill-constructed. The Parade or Grande Place is spacious, and near it stands the cathedral, a  
handsome

handsome Gothic structure, dedicated to St. Romboud. The grand altar as well as the inferior ones are of marble, and in a very good taste: they are also rich in gold and silver decorations.

AMONG the pictures is the Last Supper, by Rubens: it is well composed, but so ill-coloured that one is with difficulty persuaded, that it could have been the work of that great master.

ABOVE the communion table, on the right and left; are two small pictures by the same hand, but in a very superior style: one represents the entrance of Christ into Jerusalem; and the other, his washing the Apostles feet.

AT the end of the chapel is a large picture of a holy family by A. Bloemart. The characters of the heads are very fine; but there



there is a hardness in the draperies and a want of effect, that renders it on the whole unpleasant.

IN the chapel of the painters, behind the choir, is a picture of St. Luke painting the Virgin and Child, with a figure of Joseph, remarking on the sublimity of his models. It is painted by Jansens, and has much merit; but is open to the same objection of hardness and want of effect, that mark the former picture. The chapel dedicated to the Virgin has a handsome altar, adorned with variegated marble, and executed in a good style. Above is a picture by Sneyers.

THE collegiate church of Notre Dame is in the Gothic style, light and handsome. The sculpture of the Apostles; placed against the pillars, is well executed, and merits attention. Under the altar of the Fish-merchants chapel are three small pictures by Rubens.

Rubens. That which occupies the center, is a crucifixion: the composition of it is grand, the design correct, and the colouring clear and beautiful: it is also finished with the greatest care and precision, and is worthy the pencil of this celebrated artist. With those on each side I was not so much gratified: the designs have too much manner, and the draperies are hard. A Magdalen attended by Angels, and the work of Rombouts, seems by the heads to have been a picture of merit; but is so ill repaired and has so much of it repainted, that except the heads, little appears of the master. A landscape by Huyfmans, and a holy family by Van Hoeck, are both in a mediocre style.

IN the church of St. Catherine, the altar of St. Joseph merits notice. The architecture is good, and the wreathed columns in marble have a pleasing effect. It is adorned with a good picture by Jordaens; the subject  
of



of which is a holy family, with God the Father fitting in the clouds, surrounded with glory. Over the principal altar is a nativity by Quellinus tho' generally attributed to Van Dyck; it is well designed and coloured, and the radii round the infant cast a charming gleam of light on the other figures. Three small pictures by the same hand, on religious subjects, have great merit. Two or three others by Lucas François, Moreelse, &c. have been so neglected, and parched by the sun, as to be no longer objects of notice. Over the principal altar in the church of St. John is the adoration of the Magi by Rubens, very correctly drawn, but not painted with the facility observable in his best pictures. Underneath are three small ones by the same hand: on one side, the birth of Christ; in the center, the crucifixion; and on the other side, his resurrection. These excellent pictures have been so shamefully abused, that at the first glance the master is  
not

not discernable. St. Roch relieving the sick, by François, is a picture of infinite merit; most correctly designed, and beautifully coloured. A Magdalen by Jansens, and the infant Jesus by Van Loon, in the sacristy, are worthy notice.

You must not omit seeing the church of the Récollites, in which you will find three pictures by Van Dyck well worthy observation; a crucifixion over the grand altar; and on each side St. Anthony and St. Bonaventure. The martyrs of Gorcum, painted by David Teniers junior, at the request of his son, who was a monk of this convent, have great merit: each figure is enclosed within a garland of flowers, painted by another hand.

IN the convent of the Capuchins are three pictures by Gasper de Crayer, Gerard Seghers, and Martin De Vos. In those of

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the Augustines and the Dominicans, you will find little worthy remark: I shall only observe of the holy fathers of St. Austin that they were possessed a few years since of a most beautiful picture by Rubens, but being tempted by Satan in the shape of a Connoisseur of Brussels, with a handsome sum of money, the Altar was stripped of its ornament and the money no doubt applied in pious uses.

IN the chapel of the convent of the order of St. Barnard are some good pictures by Theodore Van Thulden and others; forming a pleasing cabinet, to heighten the devotion of the fair possessors.

THE façade of the Jesuits church is of the Corinthian order, and by much the most beautiful building in this city: its greatest fault is being furcharged with figures and ornaments, foreign to the order in which it  
is

is built. The inner parts of the building are not inferior to the outer. The roof is vaulted in an oval form, highly embellished with ornaments, and supported by a double row of pillars of the Ionic order, in a light elegant taste. The choir is decorated with near twenty pictures, representing the history of St. Francis De Xavier, and many of them have infinite merit. They are painted by Quellinus, Eyckens, Blendef, Coffiers, Lucas Francois, &c.

IN one of the inner apartments of the college is a fine picture by Van Dyck: it is the death of St. Francis; the expression of the head is exquisite. A flower piece, most charmingly finished by Father Seghers, enclosing a portrait of St. Francis by his brother Gerard, and a piece of fruit and game by Snyders, distinguish the same apartment.

IN the other churches in this city I found



little worthy remark, except in the convent of Leliendael, where near the entrance of the church are placed two pictures of St. Peter and St. Paul by Jordaens, in colouring and design equal to Rubens; and the characters are marked in the first style of greatness and sublimity.

WE were highly entertained at the house of Mr. Harens, an excellent painter of history, whose merits have been very deservedly noticed by some persons of fashion, travelling from England, who have favoured him with several handsome commissions in the historical line.

AMONG many painters whom this city has produced, I cannot think myself justified in quitting it without mentioning that excellent artist, Frank Hals, who was born here in 1584. He is said to have been a disciple of Charles Van Mander; and applied himself  
fo

so assiduously to the study of nature as to find few competitors, except Van Dyck, whom he equalled in every thing, but clearness and delicacy of colouring. While Hals resided at Haerlem, Van Dyck is reported to have called as if by accident, to view his pictures, and desired to sit for his portrait, which as he had only two hours to stay, he said must be painted immediately. Hals began with his usual rapidity, and succeeded so well, that he requested Van Dyck to view its progress: he did so and observed that painting seemed to him so easy, that he thought he could paint a portrait himself; and taking from Hals the pallet and pencils, begged him to sit. Hals complied, and in a quarter of an hour this pretended novice produced a sketch, which threw the artist into such an ecstasy, that he rapturously exclaimed, it could only be Van Dyck himself, who had honoured him with a visit.

FRANK



FRANK HALS in his life and manners was as dissipated, as he was excellent in his profession: he is said to have been almost every night in a state of intoxication at some neighbouring tavern; whence it became regularly the business of his pupils to conduct him home to bed. In this state of ebriety he would frequently break out into prayer so loud as to be heard all over the house; his ejaculation often concluding with "Oh Lord; take me quickly to thy highest heaven." The pupils, among whom was that excellent artist, Adrian Brouwer, having determined on a joke at the expence of their master, contrived so to fix some ropes under his bed, as in the midst of his prayer to draw him up to the ceiling; which Hals perceiving, he roared out lustily, "not quite so soon, O Lord! I shall be glad to stay here a little longer." He was afterwards heard to pray but never expressed a wish to be taken hence so suddenly. This celebrated painter was

was much intreated by Van Dyck to visit England: but his love of indolence and the bottle prevailed over his interest and ambition, and he died in indigence at the age of eighty; leaving a numerous family, all painters or musicians, who lived and died much in the manner of their parent, inheriting his vices, but not his talents. Van Dyck frequently said of him that had he painted with more delicacy, he would have been the first artist in the world. His best works, as I have observed in a former letter, are to be found at Delft and Haerlem. By the facility of his pencil, his pictures, as may be supposed, are very numerous; and they deservedly hold a place in the best collections.

WE passed our day agreeably in this city. The polite attention of some officers in the imperial service, with whom we dined, contributed not a little to our information,



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formation, and gave additional pleasure to the novelty of the scene. We intend sleeping at Bruffels this evening, which is about twelve miles distant.

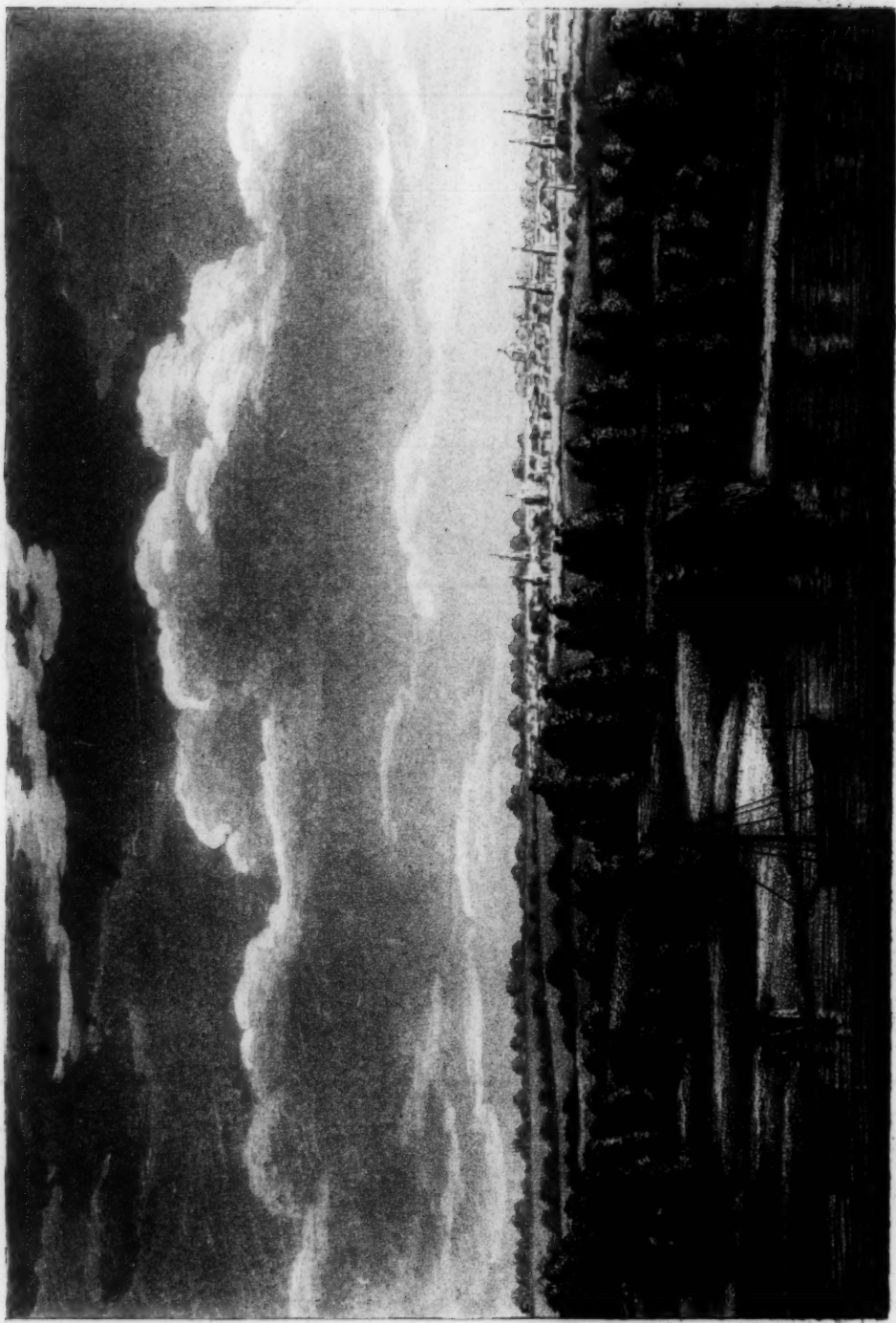
Adieu!



LET-







*View from the ... in the ...*

*...*

LETTER V.

*BRUSSELS.*

*DEAR SIR,*

THE road from Mechlin to this city is spacious; and the adjacent scenery decorated with villas and pleasure gardens of the nobility and principal inhabitants. The last six miles have the addition of the river Senne, agreeably meandering on the one side, while on the other the road is enlivened with a number of elegant carriages perpetually passing towards the city.

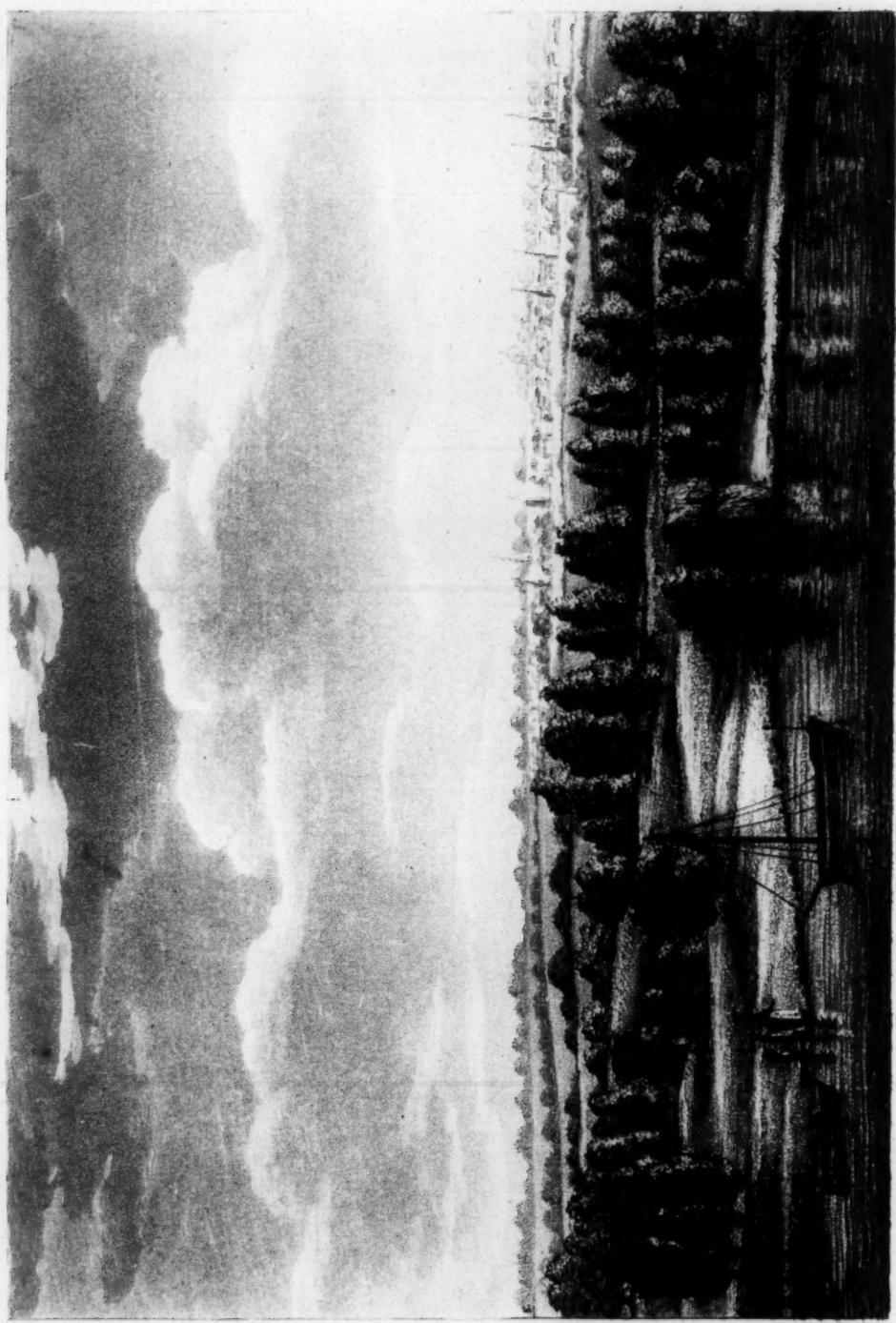
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LETTER V.

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dence, and built a handsome villa, the representation of which we often see in his landscapes; but there is not any vestige of it remaining at present. The beauties of the neighbouring country, indeed, still afford a scene worthy the eye of an artist.

BRUSSELS stands on the brow of an easy ascent, with every advantage of scenery, that a variegated country, well fertilized and watered, can produce. The beauties of its situation cannot be better ascertained than from the price of the land within ten miles, which, I am told, sells for forty years purchase. Brussels is the capital of Brabant and the Austrian Netherlands: it is of an oval form, about four miles in circumference, and is surrounded by a well fortified wall.

THIS city, so much talked of and held in such estimation, did not at our first entrance equal expectation. In the old parts  
of

of the town the streets are narrow, and the houses far from elegant; but what is called the park is certainly a handsome spot, considered either as a promenade, or place of residence. The inhabitants are well supplied with water from public fountains, which are not, in many instances, so elegant in point of design, as might have been expected in a city, polished by the residence of a Court.

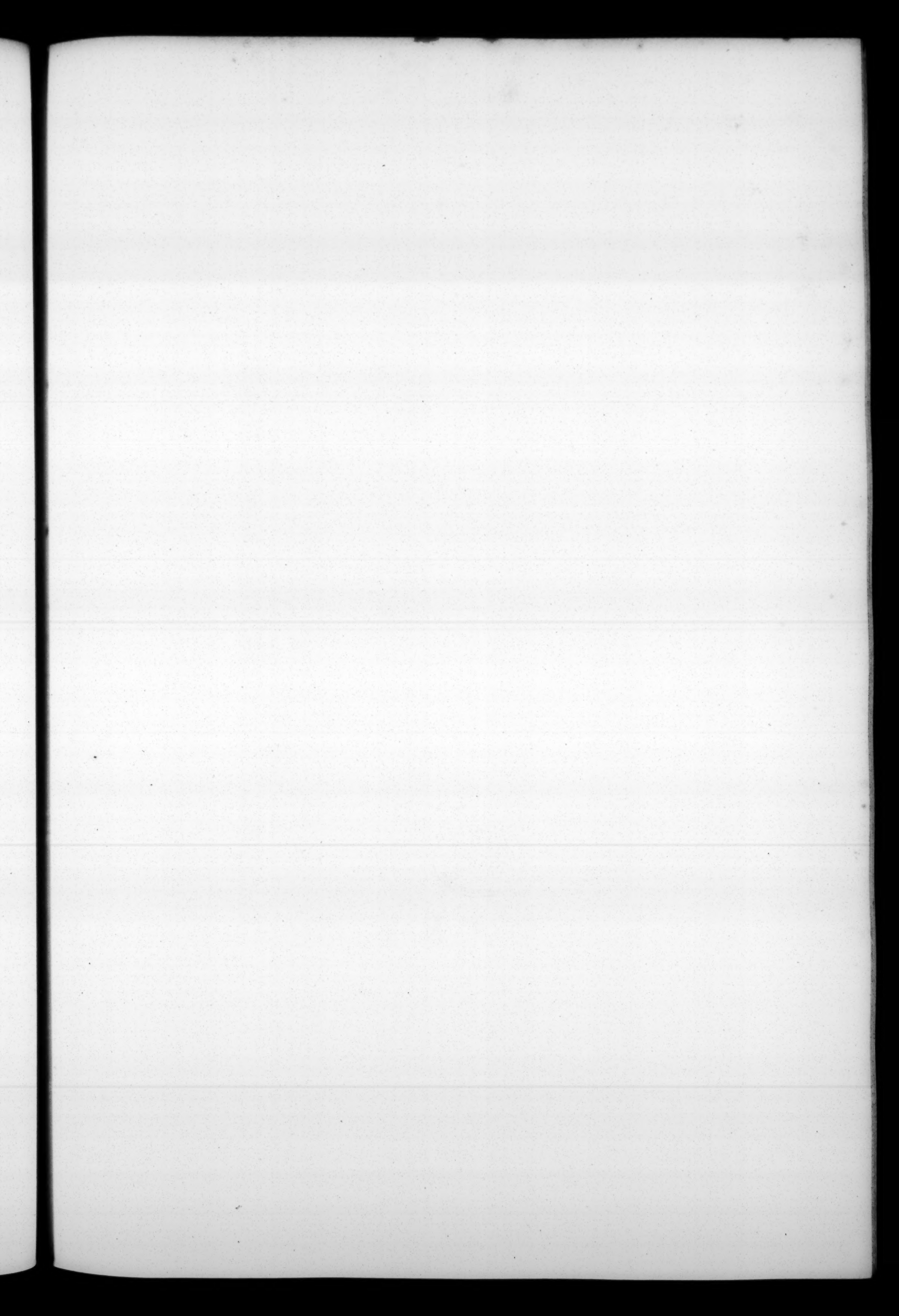
THE Hotel De Ville is a large handsome building, and has many spacious apartments, once occupied by the magistrates, &c. for the dispatch of public business; but at present, from the distracted state of politics in this country, it is shut up; and the people loudly complain of the violation of their privileges, civil and religious. Where this enmity between the people and the Sovereign will end, is not easy to determine; but from the apparent aversion of the inhabitants to the military, nothing short, I presume, of



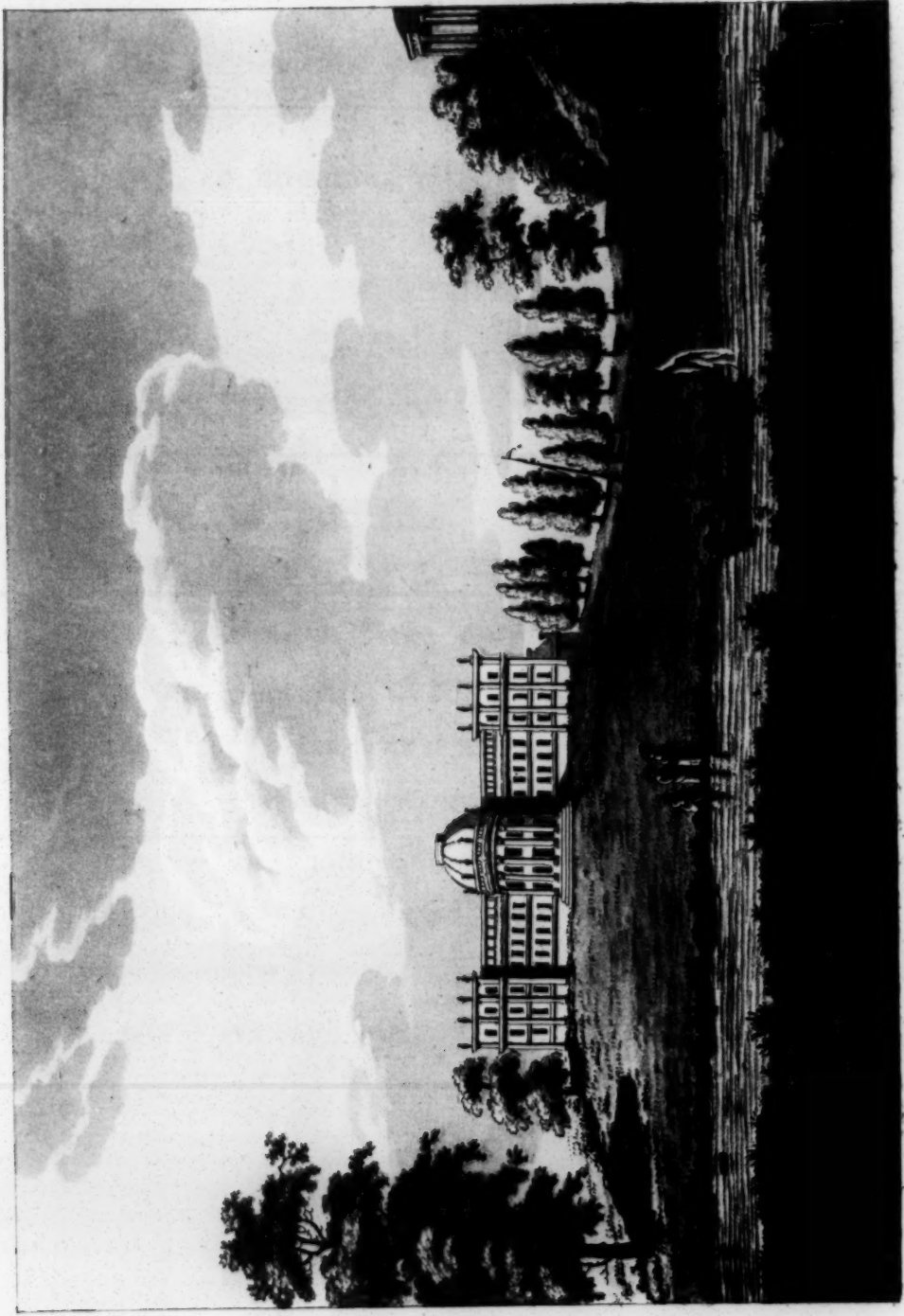
civil commotion can take place. Couriers are hourly passing, and every thing seems to forebode a civil war.

ABOUT ten days since, I am informed, that while the General was reviewing the troops, he exclaimed, " Now, my lads, " should the present emergencies call you " out to real action, I hope you will not, " like poltroons, desert your Sovereign, as " the French have done ?" On which a French deserter, in the front ranks, lifted up his sabre, and aimed a blow at the General, which not taking effect, he was instantly seized, and hanged. The General's speech, however, so irritated many of the officers, who were French, that they attacked him in the street soon after, and stabbing him, put a period to his existence.

WHAT the arts may suffer in future from these political dissensions, I know not, but







*View from the 'Chateau' near the 'Boulevard'*

London: Published by Sams, Ireland: Feb. 1. 1795.

but the present inconvenience is certainly great, as all the public chambers of the city are now inaccessible. I am told they contain some excellent pictures.

WE last night visited the Theatre, which was built in 1700 by the Prince of Bavaria. It is much to be admired for its elegance and decorations. The accommodations provided for the proprietors in the boxes where they have fires, deserts, &c. are not among the least of their advantages.

THE churches are, in point of external beauty, much inferior to those of Antwerp.

As the morning proved very fine we made an excursion about four miles from the city to the chateau of Prince Saxen Teschen, who married the Emperor's sister : it is a handsome stone edifice, begun and finished within the last six years; and stands on an eminence,





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eminence, commanding a fine view of Bruffels and its vicinity. The apartments are superb, and enriched with some beautiful Seve Porcelain, presented by the Queen of France: but amongst its ornaments pictures have not found a place. In the center of the gardens (which are thoroughly in the Dutch taste) is a pagoda, of great height, commanding a very extensive prospect. From the pavilion I made the annexed sketch of Bruffels, and the adjacent country.

ON our return we viewed the palace, lately built on the spot where the old one formerly stood, which was destroyed by fire; it contained a fine collection of pictures: at present it boasts no such decoration; but the collection of prints is numerous, and well-chosen. The apartments in general are large, and some of them magnificent; but in the day time they have a strange appearance, from the narrowness of the adjacent streets,  
and

and the contiguous buildings, which are shabby, and inhabited by the lowest orders of the people. It may truly be said here, "That the toe of the peasant comes so near the heels of the courtier, he galls his kibe." The floors are inlaid with box, and the stair-case is magnificently decorated by Trieste, with paintings of birds, beasts, &c.

AMONG the churches I shall first mention that of St. James, or, as it is called, St. Caudenburgh; which, from the superior excellence of one picture, by Rubens, deserves particular attention: it represents the Virgin in a sitting posture and attiring the Cardinal Ildefonso for the purpose of celebrating Mass. The Cardinal is also attended by four beautiful female figures, and above are Angels, who are joining hands, as if forming a dance. The composition is rich, and the heads in particular are gracefully



gracefully designed; the carnations are peculiarly rich and glowing; and the draperies broad, and in a great style. The transparency of colouring, that generally pervades the picture, renders it a chef d'œuvre of that master. On each side this picture are two folding wings: that on the right represents the Archduchess Infanta Isabella, and near her is St. Elizabeth; on the left wing is a portrait of the Archduke Albert on his knees, and this I think preferable to the female figure on the other side. Rubens has shewn a close attention to nature in these pictures; and they remain excellent models for the study of an artist or amateur. It is worthy observation, that on the reverse was painted a holy family, which has been separated by the saw of an ingenious mechanic, and now forms a complete picture; which, though inferior to many of the productions of this master, still remains as an evidence of

of the extraordinary care and attention employed to preserve even the flightest touch of so masterly a pencil.

IN the middle of the choir is a well executed mausoleum of Francis, son of the Emperor Maximilian, in black and white marble.

THE altar of the Virgin is likewise of marble; and enriched with many precious relics, presented by the credulous inhabitants of Bois le Duc, about a century ago.

IN the church of the Annunciates, over a handsome marble altar, is the adoration, by Rubens: it is in fine preservation, correctly designed, and coloured with amazing transparency. It is said to have been the gift of the Infanta Isabella, who founded this church.



IN the chapel of Count Salazar are six pictures, by Janfens, Van Helmont, &c. worthy notice: and there is also one by Gafper de Crayer, at the altar of the Holy Trinity; painted with great delicacy, and in a fine silver tone of colouring.

THE collegiate church of St. Gudule is situated on an eminence, near the gate of Louvain, and is the handsomest structure in the city: we here saw the Prince Bishop of Mechlin (who is a Cardinal, and the only Metropolitan in the Low Countries) assisting at the grand Mass. When the ceremony was finished, he with unbounded liberality distributed his blessing to an immense number of the lower orders of enthusiasts, who, on their knees had formed an alley to receive that, which, alas! when granted, afforded neither of the essentials they seemed to want—food and raiment.

THIS

THIS church contains many good pictures, one by Gasper de Crayer will claim your attention; the subject is, Christ bearing his cross, and at his feet the four penitents. The head of the Magdalen is of exquisite beauty.

OVER the monument of Mary Ann Schotti is her portrait by Van Dyck, in his best manner.

ON entering the chapel of the Holy Sacrament is a picture by Rubens, St. Peter receiving the keys from Christ; it is in such excellent preservation, that it seems just removed from the easel of the artist. The silver tabernacle is, on one certain day in the year, most sumptuously decorated with relics and precious stones of immense value. I shall go no farther into a detail of the pictures here, which are numerous, and will amply gratify the attention of the amateur.



IN this church were held the assemblies of the order of the Golden-fleece : the first was under its founder Philip le Bon, anno 1435; the second under Philip le Beau, 1501; and the third under Charles the Fifth, in 1516. Behind the Canons stalls are painted the arms of the Knights of the order.

AMONG the monuments in the center of the choir is one of John, the Second Duke of Brabant; who was interred here with his Dutchess, Margaret, daughter of Edward, King of England.

IN the church of the Carmes Déchausés are three pictures by Rubens, which, from your partiality to that great master, I presume you will not think unworthy notice.

IN the church of the Capuchins are several of the works of Gerard Seghers, Van Dyck, Rubens, and Bakareel; by the latter  
are

are some fine pictures, and such as in my opinion, intitle him to a reputation equal at least to many of the first artists produced in the Flemish school. He was a native of Antwerp, and disciple of Rubens, and ranked so high in his profession ; that on quitting his master, he rivalled Van Dyck, and the superiority, in the opinions of many, remains still undecided. He is said, by his biographers, to have had a happy turn for poetry; but making choice of a dangerous subject for his satire (the Jesuits), they persecuted him with such a degree of rancour, as to induce him to quit his country.

IN the church of Notre Dame is the monument of Peter Breughel, who was a native of this place, and known by the name of the Hellish Breughel, from the disgusting choice of his subjects, which obscures that merit, he otherwise possessed. Over this monument



monument is a picture of Rubens, but it is not in his best style.

IN traversing this city you will find some good pictures in the church of the Magdalen, and the chapel of St. Ann.

IN the Jesuits church are two fine whole length figures, larger than life, by Rubens, of St. Xavier and St. Ignatius. The heads and hands seem to rival nature : the design is excellent, and the colouring in the best time of the master; nor can more be said in praise of these pictures, than is suggested by the numerous copies of them by artists of the first eminence, who have made them their peculiar study.

IN the other churches are many good pictures, but I flatter myself I have conducted you to those which possess the greatest excellence ;

lence ; and my unwillingness to fatigue you in the recital will sufficiently plead my apology for quitting this subject.

IN our researches after private collections we were much disappointed ; as unless in the hands of the church (whence nothing can force what is excellent, but a revolution in the state) little is to be met with to call your attention : I must however except the cabinets of the Duc D'Arenburg, Monsieur Coqueraux, Mr. Donkars, and Mr. Lisse, a merchant ; who has a selection of the works of Cuyp, Mieris, Wouvermans, Vandewelde, Ostade, and other principal Dutch masters : and amongst them is a very fine portrait, by Van Dyck.

OF artists this city has produced but few who have attained eminence. Vandermeulen, the companion and flatterer of Louis the Fourteenth, was born here in 1634, and became



became a pupil of Peter Snayers ; under whom he made a rapid progress in the arts, and was early marked by Monsieur Colbert, as a proper person to perpetuate the pompous achievements, and display the gaudy heroes of his master's council of war ; where the painter frequently, as Prior observes of Boileau " makes Louis take the wall of Jove." With very great merit as an artist, we regret that he lived at a period when the flimsy fashion in the dress of the times gave a perpetual sameness to his pictures ; and the merits of the painter, as well as character of the hero, were eclipsed by perriwig and feather. He died at Paris, in the zenith of applause and good fortune, at the age of fifty-six.

VAN TILBURG an artist of considerable merit was likewise born here, in 1625 ; his subjects are generally from the lowest scenes in nature, and his manner not unlike that of  
Brower,

Brower, tho' in the delicacy of his pencil much inferior.

I CANNOT close this letter without adding the name of John, or as he is called, Velvet Breughel, a native of this city, born in 1589, whose minute and delicate attention to nature in flowers, landscapes and figures, deservedly place his works in the first cabinets in Europe. Superior testimonies of his excellence cannot be adduced than from his being admitted to work conjointly with Rubens, Van Dyck, Van Balen, Rottenhamer, Steenwyck, &c. The principal fault to be found in his works is in the blueness of his distance, which is a tint rarely found in nature. His pictures in his life-time brought great prices, and he is said to have acquired much wealth. Being fond of splendid apparel, it is not improbable, but that from his winter dress, which was chiefly



velvet, he acquired the name of Velvet Breughel: others impute the epithet to the high-finishing of his pictures.

OF living artists the number is very small. Mr. De Glim, a history painter; the two brothers, Messrs. Lens, in history and portrait; and Mr. De Roy, a good landscape painter, are all the names I could obtain as worthy notice.

DEEM me not too partial to my own country, when, I feel a pleasure in contemplating the exalted state of the arts in England, in comparison with their languid and unpatronized situation in the countries I have passed through; countries which once held out the most liberal patronage to the fine arts; and which yet—and for ages yet to come, in spite of all the changes and chances of human affairs,

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affairs, must have reflected upon them the honour of those efforts of genius and labour which under their auspices have been so happily brought forward and exerted.

Adieu !



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LETTER VI.

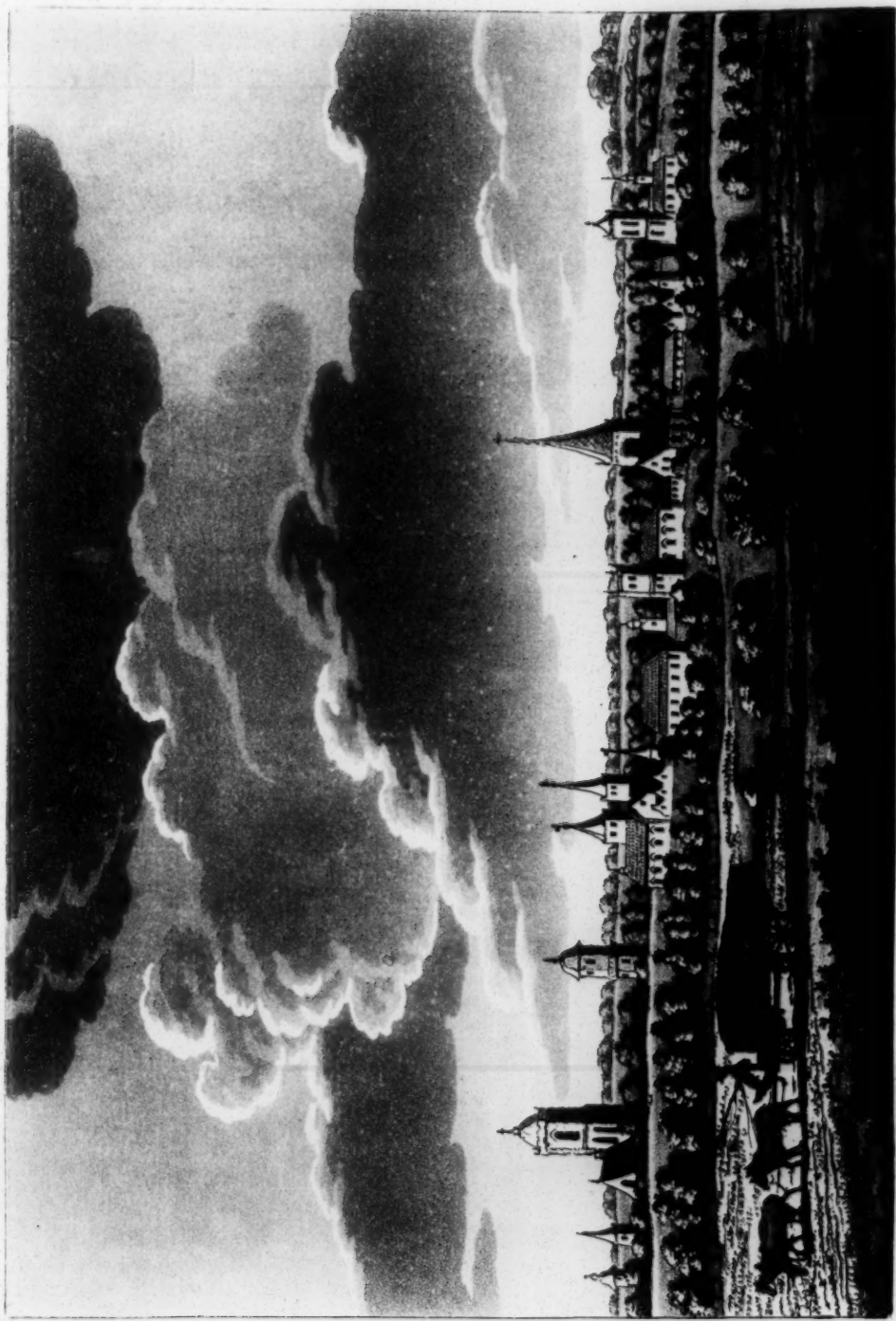
*VALENCIENNES.*

*DEAR SIR,*

**W**E left Brussels early in the morning, and reached the city of Mons, which is twenty-two miles distant in good time to dinner.

THE road is exceedingly pleasant, and the country fertile and well cultivated. At some distance we passed a village, called Wilderyck; rendered famous from Rubens having fixed his residence and built an elegant chateau there; but of this on enquiry, we were informed no traces are remaining.

MONS



*Valentia*

London: Pub. for Sam. Ireland Feb. 1. 1793.



LETTER VI.

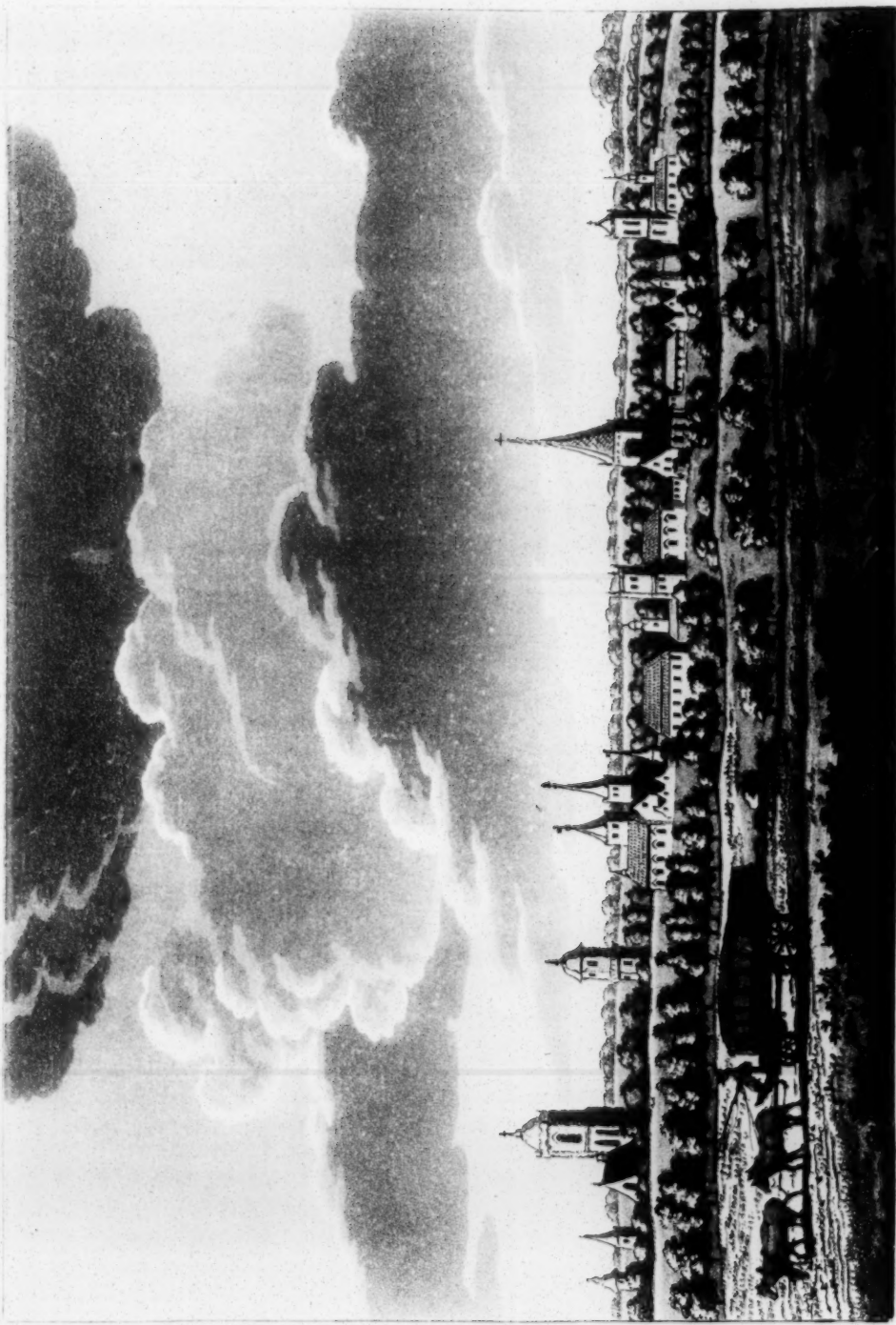
*VALENCIENNES.*

*DEAR SIR,*

**W**E left Bruffels early in the morning, and reached the city of Mons, which is twenty-two miles distant in good time to dinner.

THE road is exceedingly pleasant, and the country fertile and well cultivated. At some distance we passed a village, called Wilderyck; rendered famous from Rubens having fixed his residence and built an elegant chateau there; but of this on enquiry, we were informed no traces are remaining.

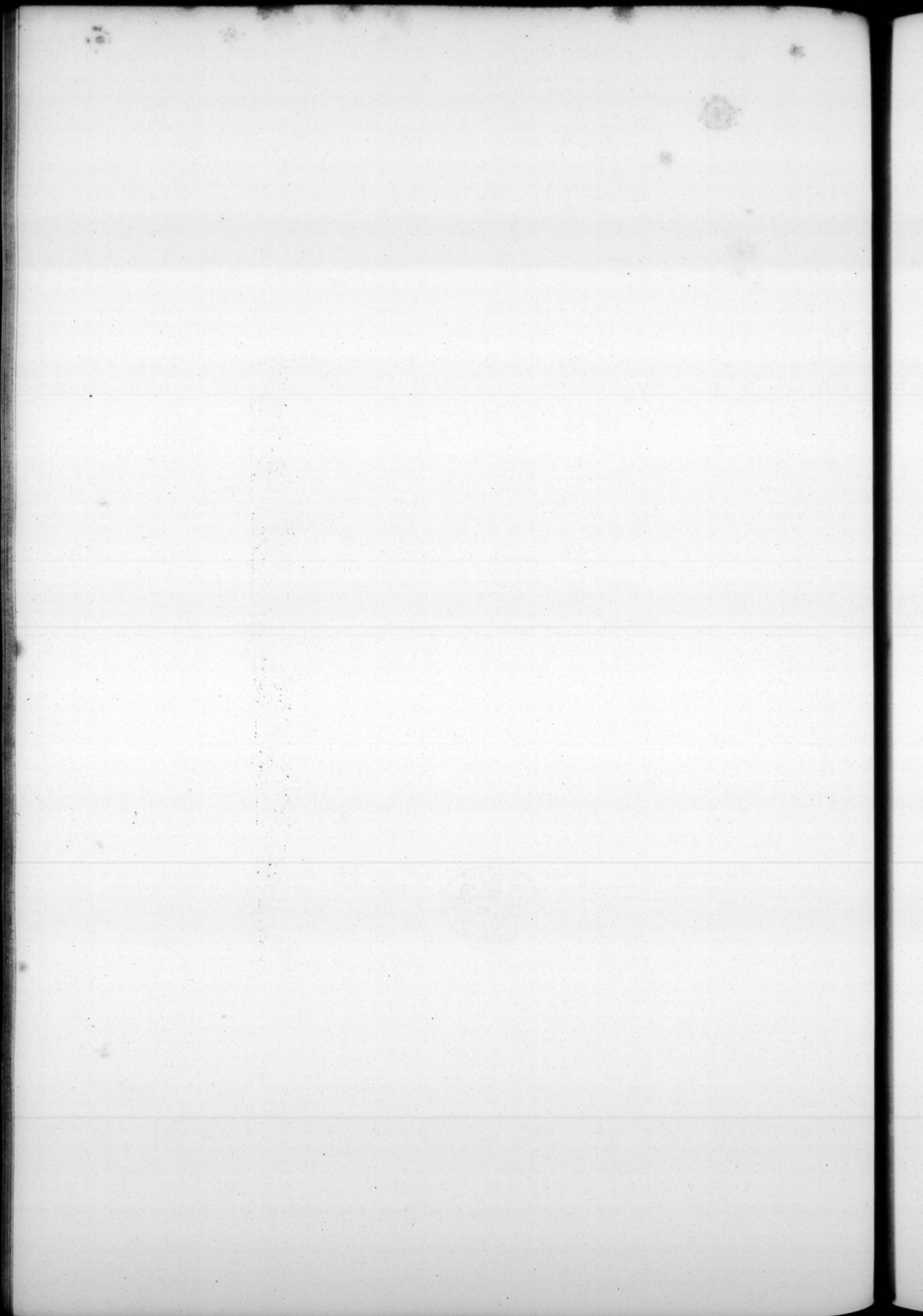
MONS



*San Francisco*

Engraved for San Francisco, Feb. 1, 1795





Mons will afford little entertainment to the connoisseur, no art, but that of war, having flourished here. It is the capital of the province of Hainault; and about the same distance from Tournay, as from Brussels. It stands on an eminence, near the confluence of the rivers Haines and Trouille, and has made no inconsiderable figure in the history of the wars within the last century. In the church we found only one picture worth attention: it is a crucifixion, by Jordaens.

HAVING dined, and fixed on our route to this place, we determined, for the sake of novelty, to take one stage in the diligence, which then presented itself at the door of our hotel: it holds twelve persons, and moves at the rate of about four miles an hour. Such a heterogeneous medley were scarce ever assembled. The lower orders of the people in this country are not remarkable  
for



for their attention to the decorums of cleanliness; and you may conceive, that a mixed company of both sexes, crowded together in a clumsy trundling vehicle, in which the characteristic habits of each were freely indulged, could not be very pleasant to an Englishman. We were fairly smoked out of all patience, and we left it in disgust. Our misery did not end here, for by some unlucky circumstance the baggage was left at Mons, which we did not discover till we had got about nine miles; a distance so great in this country, that it was with difficulty recovered in twenty-four hours, and we feel ourselves fortunate in obtaining it at all; as on its undergoing the ordeal of the Barrier, the limits of the Austrian territories, about six miles distant, such is their aversion to the Hollanders, that the discovery of a few packs of contraband Dutch cards, value sixpence, in our trunks, had nearly subjected the whole to confiscation.

VALEN-

( III )

VALENCIENNES is pleasantly situated in a valley, on the Schelde: it is well fortified and the country around it might be easily laid under water, in case of a siege. The cathedral is old, and in a very ill style of building; and the Town-house, in the center of the grande place, not much superior.

GREAT jealousy and dissatisfaction seem to exist between the people and the troops. The citizens mount guard every day, and are relieved every twelve hours. They wear the national uniform, and bear their military fatigue with much patience.

THE Duke of Orleans' regiment was reviewed this evening, and made a very fine appearance. In passing the market place, in the morning, we were struck with a singular ceremony; the degradation of a Monsieur Doricourt, Lord of Orpenden, the head of a very considerable family, and of great connections



tions in the neighbourhood. With two others he had extorted from the Superior of a rich abbey a few leagues distant, the sum of a hundred thousand livres, under pretence of applying it to the exigencies of the city: his colleagues were apprehended and executed some time since; but Monsieur Doricourt having absconded, the custom of France is, if the delinquent after a certain time is not answerable to justice that he shall be publicly hanged in effigy. A gibbet is erected in the market-place, and about noon a print or drawing of the culprit is suspended to it, and the principal magistrate, with proper attendants, reads aloud the nature of his crimes, denouncing a kind of outlawry, and forewarning all persons under severe pains and penalties, to harbour or countenance him: from that instant the wife and children are likewise degraded, and rendered equally obnoxious to society, as the perpetrator of the crime. Such I am told, is literally the case

case with the unfortunate family of this offending parent, which consists of a wife and four children; the daughters well accomplished, and highly esteemed. No comment is necessary on the rigid and cruel sentence of this law.

AMONG the religious houses, which are numerous, I found little worthy the attention of the connoisseur. The manufacture of lace here is said to be considerable; but from the host of beggars that have pestered us, I presume it is on the decline.

I CANNOT quit this place without mentioning the name of Anthony Watteau, who was born here in 1684. Knowledge of his art would have entitled him to have classed in drawing with the first names; and he is also highly eminent for the beauty of his colouring, in which Rubens was certainly his model, whose rich and warm tone of colouring



he never quitted: but, the completion of his education having been in the Opera House at Paris, not in the Theatre of Nature, his figures are all too much skilled in the dance, and his trees seem determined not to be a jot behind in the accomplishments of art. We regret that necessity forced him into such a situation, as at once to vitiate his taste, and impair his constitution.

FROM ill health he was induced to visit England, for the advice, it is said, of Dr. Mead. He was there but little known as a painter; nor are his works even at this day so much sought after as they are in France, where they bring very high prices. He was so careful in his outline, that he usually drew in his pictures with a fine black lead pencil, which I have frequently seen in some of his damaged pictures. He died at the age of thirty-seven.

THIS

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THIS city, though large, has not produced many artists; nor does it seem to encourage in any degree, any of the fine arts cultivated in other countries: we shall therefore quit it early to morrow morning, in our way to Peronne.

Adieu!





LETTER VII.

*PERONNE.*

*DEAR SIR,*

**W**E reached this place last night, after a very pleasant ride; and arrived at Cambray, about twenty-four miles from Valenciennes, just in time to attend the grand mass, performed in the New Church, a modern well built structure.

THE pageantry and shew of the ceremony certainly received much addition from the military band of music that accompanied the regiment; and the whole spirit and character of this form of worship so strikes upon the

the senses as to give a kind of vigour and exhilaration which seems to make

“ The soul dance on a jig to Heaven.”

I WILL not answer for the sincerity of the congregation, but there is at least more appearance of devotion here, than with us.

THE service being ended, we looked into the church of Notre Dame, a plain massy building in the Gothic style, said to have been erected about the year 1149. The inside is entirely of marble. At the various altars in this cathedral are many precious relicks ; but that which is held most in esteem is a picture of Notre Dame, painted, as it is said, by St. Luke ; it is kept in a curious case, ornamented with silver, &c. and only opened on certain days, to gratify the credulous. I cannot speak to its authenticity ; but  
I trust



I trust that St. Luke was a better Saint than a painter.

AMONG the pictures here I found nothing of such excellence as to attract particular notice, except a series of paintings by Mr. Gerard, late of Antwerp, in *chiaro scuro*. The subject is the history of the New Testament. They are the best things of the kind I have ever seen. The artist has been dead but a few years, and has left many works of such distinguished merit, as will perpetuate his fame in the arts.

THE convents and religious institutions here are numerous, but we visited only few of them, having been told they abounded more in priests than pictures; and the first, if Dryden's aphorism be true, that

"Priests of all denominations are the same,"

could

could afford no great novelty, and, as we were persuaded, little edification: It is scarcely necessary to tell you, that this city is the capital of the Cambresis in the French Netherlands, is well fortified, and deemed one of the strongest towns in the Low Countries. It was formerly under the house of Austria, till captured by Louis the Fourteenth in 1677; and is the See of an Archbishop. The town is happily situated on the river Schelde, and near its source. The country around is beautiful. After a pleasant walk we pursued our route to this place, which is about twenty-seven miles distant.

It is Sunday evening, and every thing wears the face of mirth and hilarity: in every corner card parties are formed of holy abbés and antiquated devotees; while the lower orders are equally busied at the game of bowls, a dance on the green, or admiring the sagacity of the little learned horse: to him our  
curiosity



curiosity led us, and we found him as ready to turn out in the service of Louis the Sixteenth at Peronne, as for George the Third in England. No native of France could have more pliability of manners or universal politeness.

THIS place yields no very flattering entertainment to the lover of the arts: its situation, however, is pleasant, the view from the ramparts is extensive, and the scenery beautifully diversified. The citadel is famed for its strength; and though often besieged, it is said, never to have been captured, and therefore styled the Virgin. Its situation on the river Somme gives it additional beauties, and renders the adjacent walks far from unpleasant.

As a description of men and manners in this country is not our motive for travel, I shall find little else to communicate that  
may

may be worthy your notice from this place ; but you are to learn, that we have now determined on a route very different from our original place, which was to cross from hence to Amiens, and thence return to England : our present resolution is to visit Paris. You will perhaps be surprized at this determination, as I have already seen that city, and fully informed myself as to the extent in which it is enriched with the productions of the arts. In our new excursion a new object has arisen, and the instant is so critical, that the curiosity even of a Stoic would be awakened to a wish of gratification. We shall therefore set off as early as possible in the morning, to view a great city emerging from slavery, and to trace the remains of a State Dungeon, which has been so long the terror of a brave and sensible nation.

Adieu !

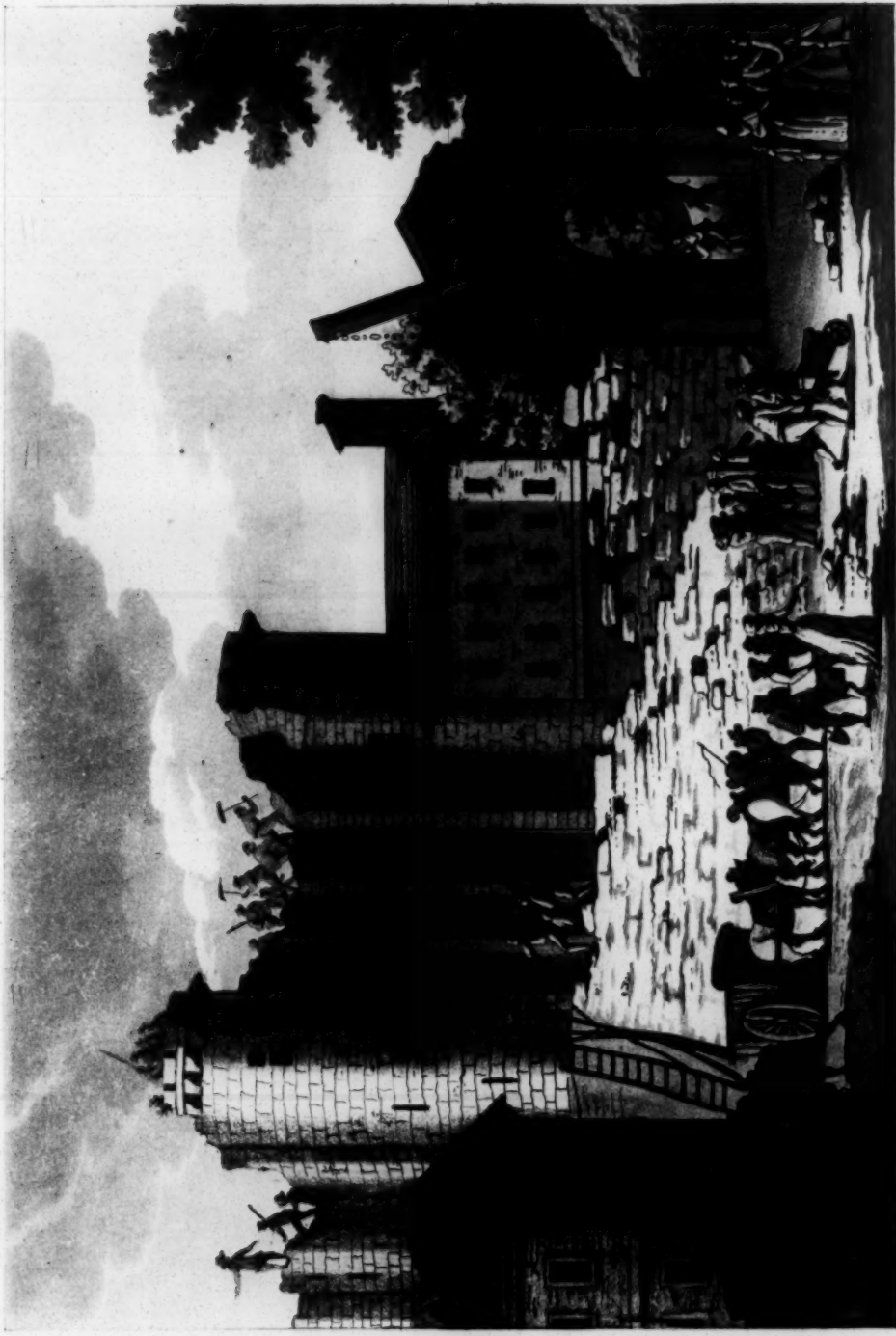


LETTER VIII.

PARIS.

DEAR SIR,

IN our journey from Peronne hither, which is about eighty miles, we have met with little variety, or incident worthy description. Our vehicle, which was a cabriolet, and as vile a thing as ever bore that appellation, shook us not a little; but as we had hired it for the journey, that necessity which has often produced acquiescence in those who are coupled for a longer voyage could alone find elasticity in the springs, or make our feat tolerably comfortable. The road is excellent, and the country, in point of soil and climate, so rich and happily disposed



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*State of the Bells in Sep. 1789*

London Pub. for Saml Ireland 1st Feb. 1795.

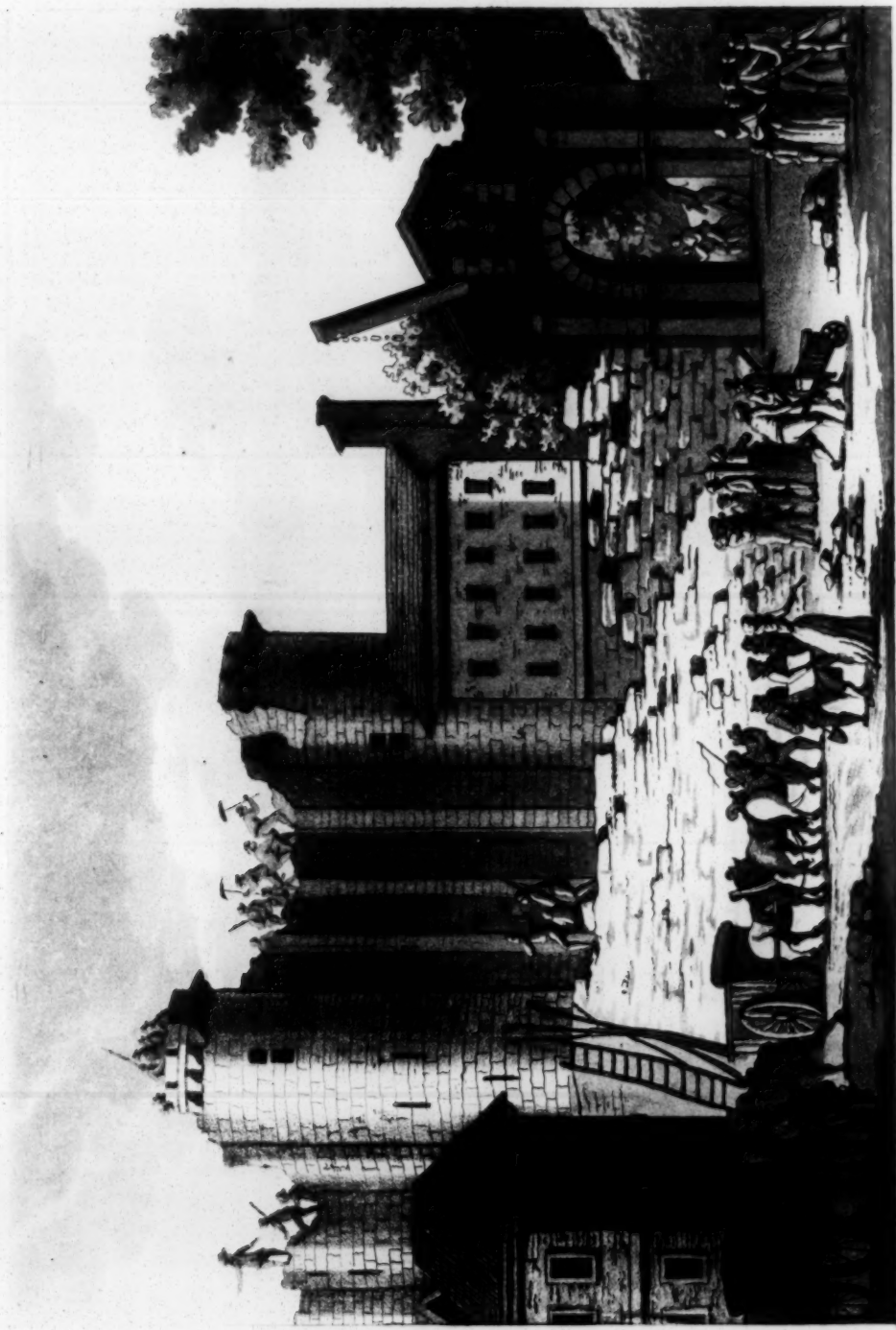


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*State of the Bazaar in 1795*

London: Pub. for Saml Ireland at Feb. 2. 1795.





posed by the hand of nature for the purposes of agriculture, that, to a stranger, it must be matter of surprize, how the want of bread could have been assigned as one of the probable causes of a revolution: but, however that event may have originated, it certainly has been effected; and we are now in the midst of a people created, as it were, anew, who are boldly judging and acting for themselves, in consequence of a revolution produced with less effusion of blood, and I believe in a shorter period of time than can be paralleled in the annals of the history of the world.

THE humble and gentle manners of the lower orders of the people are now totally changed: every man is become a foldier, and feels the happy truth

“ That love of liberty with life is giv’n,

“ And life itself’s th’ inferior gift of Heaven.”

Q 2

THE



THE industrious peasant, who, when groaning under penury and wretchedness, was scarcely heard even to whisper his grievances, now speaks aloud, and imputes his miseries to their true cause; a government formed on principles inimical to the dearest interests of mankind.

THE first object to draw the attention of an Englishman, you would naturally suppose, if I had not intimated it, is that stupendous engine of despotism, the Bastille; a sound horrible to the ears of nations the most remote, and at which human nature in every corner of the civilized globe has been accustomed to shudder. We found not less than three hundred Frenchmen busily employed in its demolition; and I believe, if the countenance is ever an index to the feelings of the heart, no altar was ever erected to liberty with more enthusiasm than accompanies their exertions in razing this  
strong

strong hold and unhallowed temple of slavery. The annexed sketch, though probably it may not be the first that has reached you, will at least have truth to recommend it.

THE Bastille, as you have undoubtedly heard, was carried by assault, on Tuesday, the 14th of July last; and the event was preceded by a general cry of "To arms! to liberty!" throughout the whole city. A few circumstances respecting this memorable event may possibly not prove unacceptable from the pen of a friend.

ON the Sunday previous to its capture, all became tumult and consternation. The populace ran to the house of one Curtuis, a modeller, and thence took the busts of Mr. Neckar and the Duc d'Orleans, which they crowned with flowers, and covered with crape, as marks of their grief and affection, carrying them in triumph round the city :  
the



the bourgeoisie to testify their respect and veneration, were all en chapeau bas, or bare headed; each wore a green cockade, as a mark of his hope of subduing tyranny.

ON the Tuesday evening they sent a flag of truce to the Bastille, demanding of the Governor, the Marquis de Launay, the ammunition deposited there? The massacre that ensued, of a detachment of about forty men, you have undoubtedly heard: a circumstance so fraught with inhumanity, and indeed want of policy; that I am rather induced to credit the report of its having been accident, not intention. Be it as it may, the fortress was soon obliged to surrender, and the Governor was seized, and dragged to the Hotel de Ville, much wounded, and ignominiously stripped of his Cross of St. Louis. Thence he was conducted to the Place de Gréve, where he was first shot, and then beheaded. The Prevôt des Marchands,

chands, or first Municipal Officer of Paris, Monsieur Fleffells, being suspected of an intention to withhold arms and ammunition from the patriotic troops, was seized in the Council Chamber; and, letters being found on him from the Queen, exhorting him to continue firm, and assuring him that he should be assisted by forty thousand men on the Tuesday, he was immediately dragged to the Quai de Pelletier, and there shot and beheaded. The heads of these unfortunate persons were fixed on iron spikes, and carried in triumph to the statue of Henri Quatre, amidst the shouts of the populace, assembled on the occasion; who are said not to have been less than five hundred thousand.

THE acclamations of such a multitude, accompanied by the military music, drums, trumpets, &c. together with the ringing of all the bells in the city, formed a scene, at that happy moment of the dawn of liberty,  
more



more strongly to be felt by the mind of sensibility than is in the power of language to express. I do not learn that more than four or five prisoners were found at the taking of this place : among these was a Major White, a Scotchman, who had been confined more than thirty years, in which time his situation was totally unknown to his friends. The report of Lord Maffarene having been confined in the Bastille is not true : at this glorious period of emancipation he was released from the Chatelet, the last place in which he was confined during a captivity of near twenty years. On his landing at Dover, it is said, he fell on his knees, and kissing the ground, earnestly implored a blessing on our happy land of liberty.

A SINGULAR circumstance was related to me, which occurred the day after the taking of the Bastille.

AN

AN engineer, a Monsieur Mafers, Chevalier de Latude, who made his escape from thence about thirty-three years ago, after a confinement of thirty-five years, applied for admission; presuming he might yet find some relick of the means of his escape. Having at last discovered a trap door in one of the floors, he intimated to one of the guards, that probably some prisoner might be confined there; but on search made, nothing was found but a large sack, which contained all Mr. Mafers wished; his ladder of ropes, the coverlid he had fastened to the bars of the window, a hammer, and his iron handcuffs. These things were taken to the Hotel de Ville, and after being examined were restored by Mr. Duverrier, Clerk of Parliament, to the happy Mr. Mafers; who I am told, intends shortly to publish the history of his imprisonment. Of the Bastille its histories are numerous, and some of its stories border much on the marvellous: among



others, one of the sentimental kind, and about the commencement of the present century often related of the Duc de Lauzun, who, after his disgrace was committed to the custody of Monsieur de St. Mars, the tyrant keeper of the Bastille at that time, deserves particular notice. The Duke having been discovered in attempting to effect his escape, assisted by his valet de chambre, was instantly conveyed to a dungeon under the citadel ; where he was laid on straw, and fed only on bread and water. He was kept without books, and bereft of every other means of amusement, he employed himself in taming, and gaining the confidence of a spider, which he found in a corner of his dungeon, and at length became so familiar with it, that it constantly received its food from his hand. Harmless and humane as this way of beguiling the lingering hours may seem, even of this, he is said, to have been deprived by his merciless keeper ; who,  
 hearing

hearing him relate the support he derived from this friendly intercourse even with so unamiable a fellow creature, instantly crushed the poor spider to atoms, and savagely observed, that such a criminal was unworthy the least relaxation from his misery. What the nature of his crimes were I have not yet learned ; but, after he was restored to the favour of the King, his master, he was often heard to declare, that of all the ills and insults of St. Mars, his keeper, had heaped upon him, the death of his spider was the most insupportable ; and felt more poignantly than the hanging the dead body of his servant on the battlements of the prison, full in his view.

THE story of the Iron Mask, of which so much has been said, and so little is known, I shall beg leave to quote from that elegant historian, Voltaire, in his own words ; as their force and energy must necessarily suffer



by a translation. He says, in his Questions sur l'Encyclopedie, under the article

ANECDOTE SUR L'HOMME AU MASQUE  
DE FER :

“ L'AUTEUR du Siècle de Louis XIV,  
“ est le premier qui ait parlé de l'homme  
“ au masque de fer dans une histoire avérée.  
“ C'est qu'il était très instruit de cette anecdote,  
“ qui étonne le siècle présent, qui  
“ étonnera la postérité, & qui n'est que trop  
“ véritable. On l'avait trompé sur la date  
“ de la mort de cet inconnu si singulièrement  
“ infortuné. Il fut enterré à St. Paul le 3  
“ Mars 1703, et non en 1704.

“ IL avait été d'abord enfermé à Pignerol avant de l'être aux îles de Ste.  
“ Marguerite, & ensuite à la Bastille ; toujours sous la garde du même homme, de  
“ ce St. Mars qui le vit mourir. Le père  
“ Grifet

“ Grifet jésuite a communiqué au public  
“ le journal de la Bastille, qui fait fois des  
“ dates. Il a eu aisément ce journal, puis-  
“ qu’il avait l’emploi délicat de confesseur  
“ des prisonniers renfermés à la Bastille.

“ L’HOMME au masque de fer est une  
“ énigme dont chacun veut deviner le mot.  
“ Les uns ont dit que c’était le Duc de Beau-  
“ fort. Mais le Duc de Beaufort fut tué par  
“ les Turcs à la défense de Candie en 1669;  
“ & l’homme au masque de fer était à Pig-  
“ nerol en 1662. D’ailleurs comment au-  
“ rait-on arrêté le Duc de Beaufort au mi-  
“ lieu de son armée ? Comment l’aurait-on  
“ transféré en France sans que personne en  
“ fût rien ? Et pourquoi l’eût-on mis en pri-  
“ son, & pourquoi ce masque ?

“ LES autres ont rêvé le Comte de Ver-  
“ mandois fils naturel de Louis XIV, mort  
“ publiquement de la petite vérole en 1683  
“ à l’armée,



“ à l’armée, & enterré dans la petite ville  
“ d’Aire, non dans Arras, en quoi le père  
“ Grifet s’est trompé, & en quoi il n’y a pas  
“ grand mal.

“ ON a ensuite imaginé que le Duc de  
“ Monmouth, à qui le Roi Jacques fit cou-  
“ per la tête publiquement dans Londres en  
“ 1685, était l’homme au masque de fer. Il  
“ aurait falu qu’il eût ressuscité, & qu’en-  
“ suite il eût changé l’ordre des tems ; qu’il  
“ eût changé l’ordre des tems ; qu’il eût mis  
“ l’année 1662 à la place de 1685 ; que le  
“ Roi Jacques qui ne pardonna jamais à per-  
“ sonne, & qui par là mérita tous ses mal-  
“ heurs, eût pardonné au Duc de Mon-  
“ mouth, & eût fait mourir au lieu de lui  
“ un homme qui lui ressemblait parfaite-  
“ ment. Il aurait falu trouver ce Sofie qui  
“ aurait eu la bonté de se faire couper le cou  
“ en public pour sauver le Duc de Mon-  
“ mouth. Il aurait falu que toute l’Angle-  
“ terre

“ terre s’y fût méprise; qu’ensuite le Roi  
“ Jacques eût prié instamment Louis XIV,  
“ de vouloir bien lui servir de sergent & de  
“ géolier. Ensuite Louis XIV ayant fait ce  
“ petit plaisir au Roi Jacques, n’aurait pas  
“ manqué d’avoir les mêmes égards pour le  
“ Roi Guillaume & pour la Reine Anne,  
“ avec lesquels il fut en guerre; & il aurait  
“ soigneusement conservé auprès de ces deux  
“ monarques sa dignité de géolier dont le  
“ Roi Jacques l’avait honoré.

“ TOUTES ces illusions étant dissipées,  
“ il reste à favoir qui était ce prisonnier tou-  
“ jours masqué, à quel âge il mourut, &  
“ sous quel nom il fut enterré? Il est clair  
“ que si on ne le laissait passer dans la cour  
“ de la Bastille, si on ne lui permettait de  
“ parler à son médecin, que couvert d’un  
“ masque; c’était de peur qu’on ne recon-  
“ nût dans ses traits quelque ressemblance  
“ trop frappante. Il pouvait montrer sa lan-  
“ gue



“ gue & jamais son visage. Pour son age,  
“ il dit lui-même à l'apothicaire de la Bas-  
“ tille, peu de jours avant sa mort, qu'il  
“ croyait avoir environ soixante ans; & le  
“ Sr. Marfoban chirurgien du maréchal de  
“ Richelieu, & ensuite du Duc d'Orléans  
“ régent, gendre de cet apothicaire, me l'a  
“ redit plus d'une fois.

“ ENFIN, pourquoi lui donner un nom  
“ Italien? On le nomma toujours Mar-  
“ chiali! Celui qui écrit cet article, en fait  
“ peut-être plus que le père Grifet; & n'en  
“ dira pas davantage.”

WE cannot but regret the loss of this  
fascinating writer at such a critical period,  
when the timidity he seems to have felt in  
treating this subject, would naturally have  
vanished, and that curious circumstance, at  
present so ænigmatical, might, by his inqui-  
sitive and penetrating mind have been un-  
folded

folded and not have descended to posterity, enveloped in that cloud of darkness, which now probably must for ever cover it.

OF the Iron cages so much talked of, this place is said to have contained three: they were made of strong bars of iron, about eight feet high, and six wide: they were used in many other prisons in this country, besides the Bastille, and are agreed by some writers to have been the invention of Louis the Eleventh; but according to Mezerai, of the Bishop of Verdun, who he remarks, was the first man confined in them, and remained a prisoner there near twelve years.

LE COMTE DE BOULAINVILLIERS in his "Histoire de l'ancien Gouvernement de la France" says that he saw the iron dungeon wherein the Cardinal de la Ballue about the year 1430 was confined near eleven years by the order of Louis the Eleventh. This hor-



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rible engine of misery was in the Castle Du Pleffis Les Tours. Sforza, Duke of Milan, according to the *Recueil Des Memoires de l'Academie des Inscriptions*, was likewise shut up in one of these cages by Louis the Twelfth, who had himself about twelve years before experienced the miseries of that situation in which he languished a considerable time.

It seems at least to be a very singular species of retribution, if we may not be permitted to place it amongst the dispensations of heaven, that the inventors of those infernal engines of terror should have been themselves amongst the first who experienced the miseries attendant on their own discoveries. Even the person, who made the design and laid the foundation stone of the Bastille, is said to have been its first inhabitant : his name was Hugh Aubriot, Prevôt of Paris, and Minister of Finance to Charles the Fifth. He was disgraced by the incessant intrigues of the  
Clergy,

Clergy, who accused him of heresy and impiety, obtained his condemnation, and sentenced him to perpetual imprisonment : however in an insurrection which took place about the beginning of the reign of Charles the Sixth, in the year 1381, the populace destroyed his prison, and obliged him to become their chief. The same night he effected his escape by crossing the Seine ; and thence he reached the province of Burgundy, where he ended his days.

BUT I will quit this horrid theme ; and flatter myself that the present eagerness after information relative to prisons and proscriptions may plead, in some measure, my apology for having detained you so long on the subject.

I HAVE before observed, that it was not my intention to go into a critical discussion of the numerous productions of the arts in



this great city ; yet I cannot avoid mentioning, that, on a review of the Luxembourg gallery, I feel myself as well pleased with the works of that great master, Rubens, in Whitehall ; especially when I consider this collection as the intire work of his own pencil, and when I find it universally allowed that the principal part of the former are by Van Thulden. The portraits of the Grand Duke, Mary de Medicis, and the Apotheosis in the Luxembourg gallery, may however be considered as entirely his own ; and the eye of the connoisseur will easily distinguish the one from the other.

THIS being the period for the exhibition of the works of modern artists, which takes place every other year in the grand Saloon of the Louvre, it naturally draws from me a few cursory hints on the merits of the principal exhibitors. The French have long boasted a superiority over our country in the institution

tution of a school for painting ; and it is true that they have many years enjoyed the benefit of this establishment, which they derived from the munificence of Louis Quatorze : but in this seminary they have strangely aimed at a principle in the arts, by which the chaste and correct manner of the Italian school, as well as the brilliant incorrectness of that of Rubens, were alike repudiated : hence a vitiated taste and levity of air appear in the draperies and attitudes of their figures ; and this depravity has been gradually gaining ground amongst the artists, in spite of the superlative excellence of the works of Nicolas Poussin ; who certainly ranks at the head of the French school, and from whom their taste ought to have been formed.

LE BRUN, Le Soeur, and others, though of great merit, first deviated from his principles ; and, as

“ Example draws where precept fails,”

their



their successors have by slow degrees, in many instances, lost sight of the graceful simplicity of nature, and have substituted the flippant airs and grimace of their own country, when engaged in the sprightly dance or frisking in the gay promenade of the Thuilleries. I suspect that the pompous description of the works of their own masters may have contributed not a little to the decided opinion they have held of the superiority of their own school: yet it must be allowed, that in the present day France boasts some artists of infinite merit, who are establishing a correctness of taste and design, that does honor to the country; and among these I would distinguish Vernet, as deservedly holding a first rank in his branch of the profession. His pictures, on whatever subject he treats, are full of nature; every object is correctly drawn; his aerial tints are finely managed; his water, whether agitated by the violence of the storm, or in the gentle serenity of the calm, is always faithful to nature; and his  
rocks

rocks and distances are graduated with a delicacy peculiar to his inimitable pencil : his figures have all the spirit and correctness of Salvator ; and are so judiciously introduced, as to break and relieve the fore-ground, and give a happy effect to the whole.

THE landscapes of Monsieur Robert, particularly his Italian views, and his various representations of the monuments and ruins in his own country, are deservedly admired, and place him high in his profession.

MR. DE VALENCIENNES in his landscapes, in which he has evidently studied the works of Gaspar Pouffin, is an artist of great merit. His fault is introducing too much glare of sunshine on his trees, which destroys their effect and harmony. He is happy in the choice of his subjects, and the pencilling in his buildings and figures is excellent.

IN.



IN portrait-painting, an art that has been fluctuating ever since the period of Titian and Vandyck, but which has never since risen to the excellence of those great masters, whose works, even in a single portrait, become so interesting that we trace the mind in the features of the face, in this art Madame Le Brun stands at present unrivalled. Her own portrait with her infant child in her arms, exhibited about two years since, will remain an incontestible proof of her eminence in that branch of the art.

IN the historical line, Madame Le Brun is equally happy in grouping her figures, which are replete with grace and character; and have more truth to recommend them, than I remember to have seen in any portraits this country has produced.

MADAME GUYARD, who ranks next in merit to the preceding artist, has painted  
some

some excellent portraits. It must afford peculiar pleasure to every amateur to see the palm of excellence in elegant accomplishments and the refinements of art, so happily attached to a sex, the pride of all that is lovely and graceful in nature.

AMONG the painters in history who exhibit in the Salon, Mr. Vien, formerly a director of the academy at Rome, who has wisely quitted the style and manner of the French school for the superior grace and elegant correctness of the antique, displays in his works a great degree of merit ; and as a painter he has not lost the vigour of his pencil, though at the age of threescore and ten.

MR. DE LAGRENÉE, director of the academy at Rome, seems to have formed his taste from the school of Caracci, in which he has practised with success.



MR. GIROUST designs and colours in a superior style ; but it is to be regretted that his subjects are principally intended for the church.

THE works of Mr. Doyen will stand the test of critical observation, as well from a firmness and facility of pencil, as from a correct design, and happy tone of colouring : he has likewise in his latter works judiciously quitted the style of his own country, and in doing this has succeeded so happily, that there is reason to believe he will not return to it again.

MESS. PERRIN and Renaud have respectively much merit as history-painters.

MR. GREUZE is an artist, who, from the high prices his works produce, and the amazing number of commissions he receives, seems to stand very high in the estimation of the  
the

the connoisseur here: but the first artist in the historic line is, in my judgment, Mr. David. He has happily selected the excellencies of his cotemporaries, nor has he been less attentive to the beauties of the Italian school; from both of which he has so judiciously gleaned, as to form a taste and manner at the age of thirty beyond every other academician.

I CANNOT conclude these short remarks without paying a small tribute of respect to another artist of singular merit in the study of history Mr. Vincent; nor can I more satisfactorily demonstrate his title to distinction than by referring the connoisseur to his chef d'œuvre; a large historical composition, on the subject of the Duc de Sully's being conveyed after the battle of Ivry, in a litter to Rosny, where he is met by the King, who is giving him fresh assurances of his favor and affection. This interesting subject is



treated by the hand of a master, who seems equally acquainted with the historical and executive branch of his art.

MONSIEUR FRAGONARD, though not an exhibitor, must not pass unnoticed ; his landscapes are in a superior style of painting, in which he seems closely to have studied that great Master, Titian. He has five hundred louis for a picture on a three-quarter canvas. M. de Calonne is possessed of an historical picture of that size, on the subject of the salutation, for which he paid that price. The universality of his talents in the art renders him deservedly admired by every amateur who has seen his works.

To draw a comparison between the academy of Paris and that of London may perhaps seem invidious, and cannot be done without a degree of personality, which I wish to avoid ; I shall therefore only remark,  
that

that from a school so long established, and formed under the auspices of a Monarch, who, however vain and ostentatious, had deservedly the merit of rewarding and patronizing the fine arts in his own country, not only much more might have been expected; but that under this and many other local advantages, it must be confessed, upon a fair estimate of the progress of improvement in the different parts of Europe, the French academy has been for some time much on the decline: and notwithstanding the opinion so prevalent among foreigners, that the English artists too much neglect the study of drawing, the art of painting in England, which can only boast its origin under the auspices of our present amiable Monarch, is making such rapid strides towards perfection, that, aided by the abilities of our Royal Academicians, it promises to attain a degree of superiority, which will entitle it to



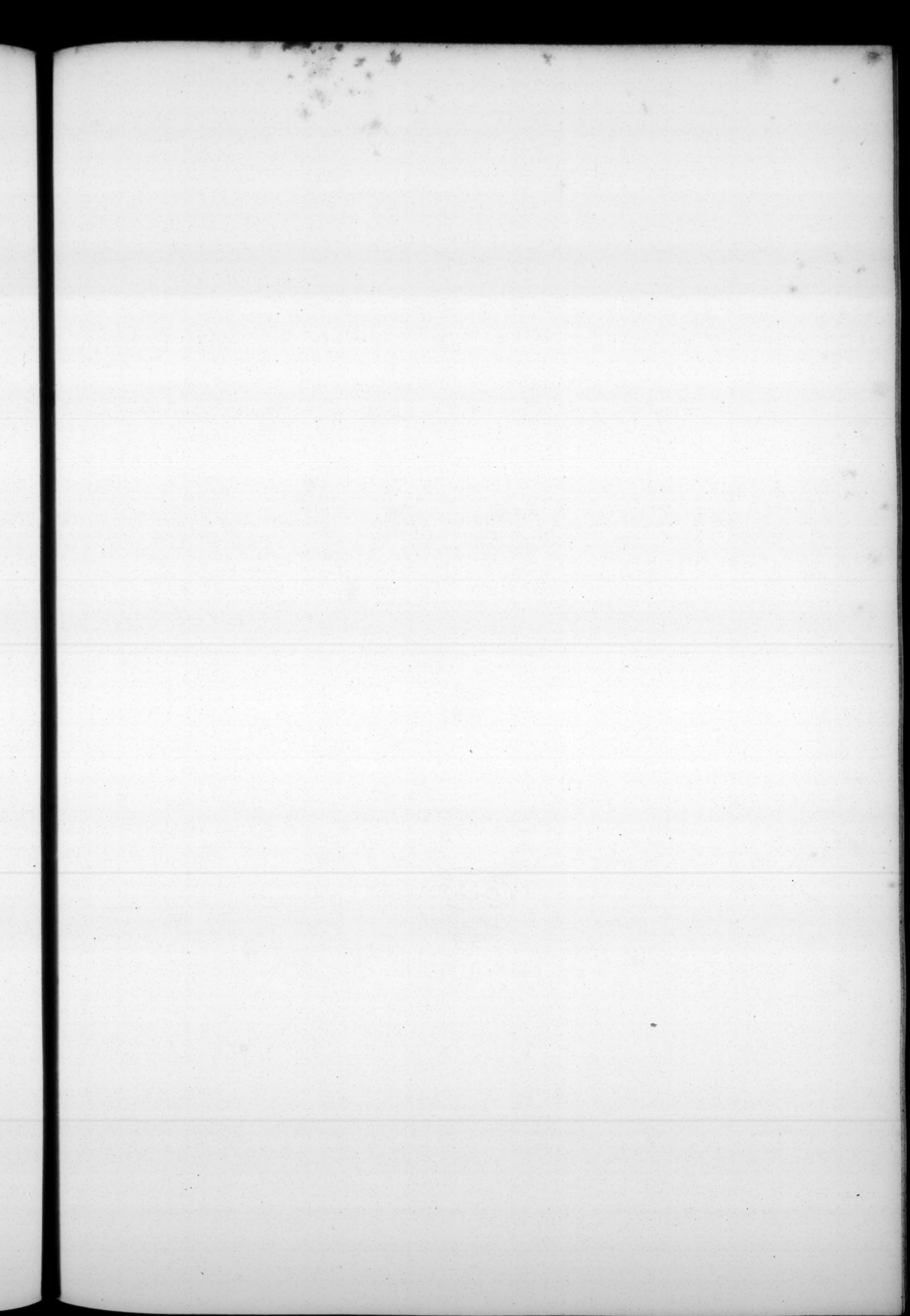
( 150 )

to the appellation of the ENGLISH SCHOOL;  
a name hitherto unknown in the history of  
the arts in Europe.

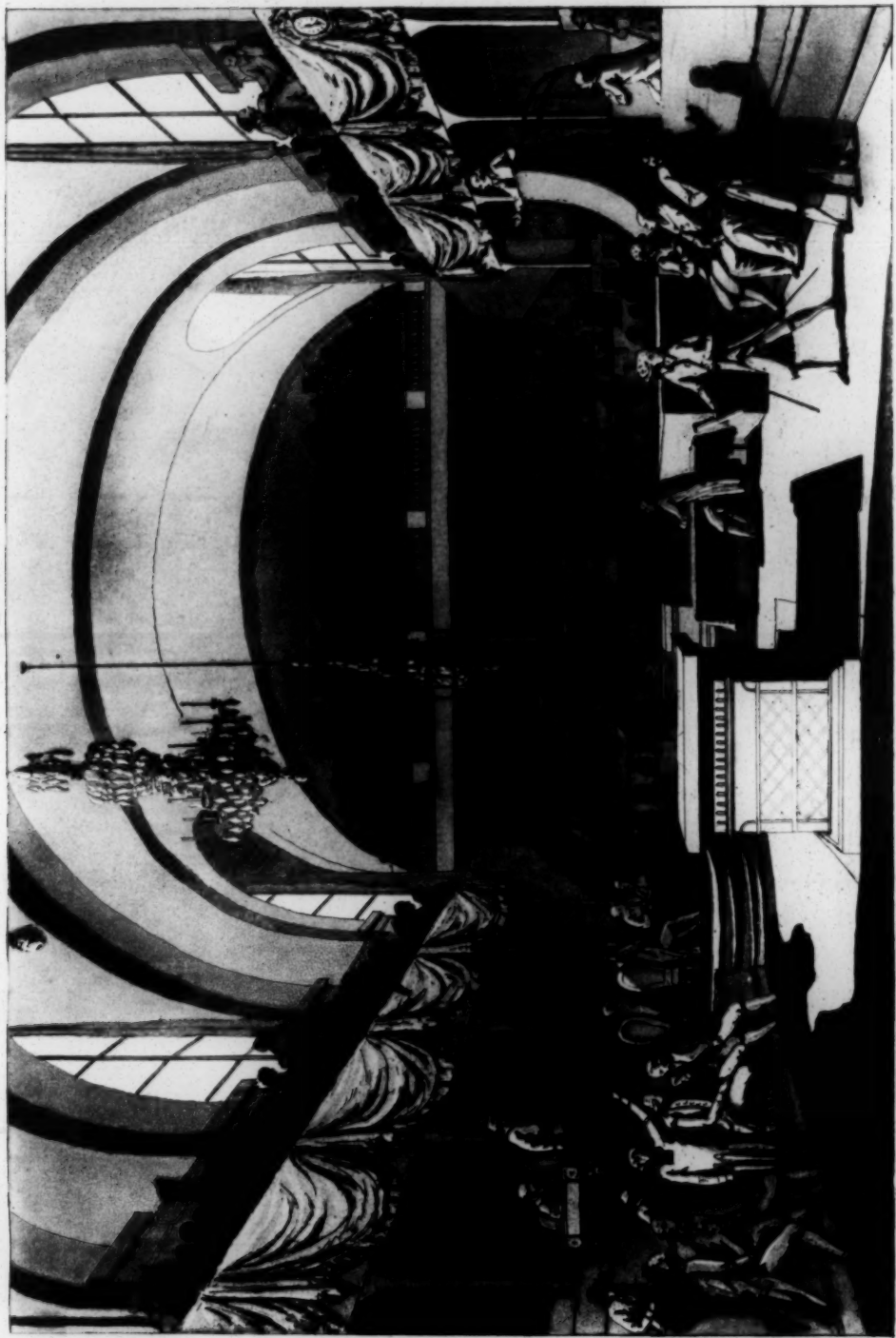
Adieu !



LET-







*National Assembly Dublin*

London Pub. for Saml Ireland Feb 17 53

LETTER IX.

*VERSAILLES.*

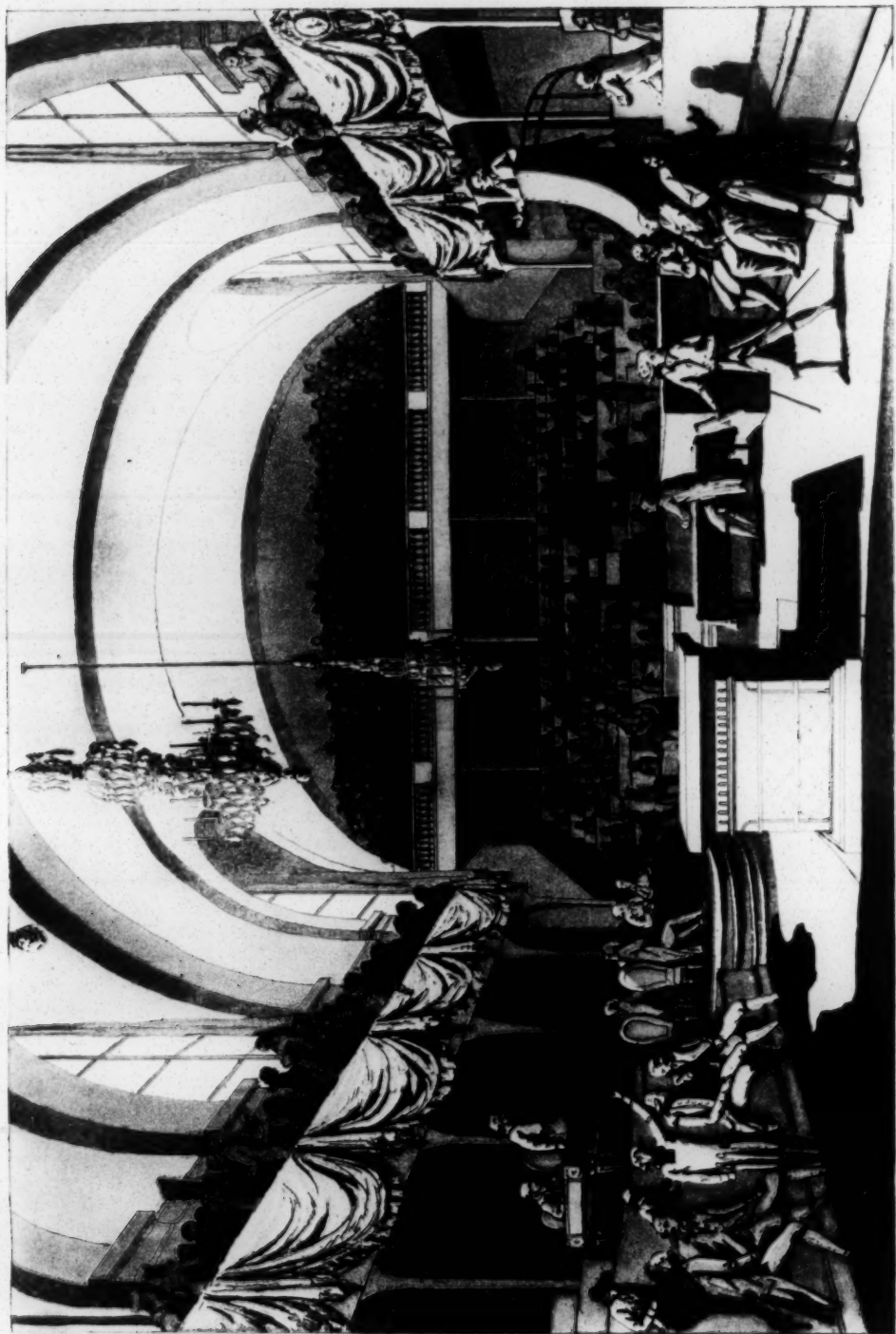
OUR excursion to Versailles yesterday, to view the National Assembly, was attended with a variety of reflections naturally arising from the present memorable and glorious event.\*

A GREAT

\* THE meetings of the National Assembly having been removed to Paris from Versailles since I quitted it, I presume the annexed sketch, which I am favoured with by a friend, on the spot, will not prove unacceptable. The explication of it follows.

THE elevated table on the left is for the President, who is calling to order the speaker, in the Rostrum, or as they call it, Tribun, on the opposite side; into which every





London, Pub. for Sandilands & Co.

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A GREAT and brave people, who had for so long a period endured a servitude approaching nearly to a state of slavery, having as it were instantaneously, with one voice, and with a degree of cautious policy and manly firmness, shaken off the galling and tyrannous yoke, leaves us astonished at their magnanimity ; and naturally creates a sensation in the human breast, perhaps only to

every member enters, who means to speak. The person sitting near him is the Huissier or Gentleman Usher.

THE round table, under the gallery, beyond the President, is for the Secretaries, who are all members ; and as well as the President, are elected every fifteen days.

THE person sitting at the square table alone is the Griffier, or Secretary of State. The lower gallery is for the members ; the upper, which will hold about three hundred persons, for the public. The two side galleries are only admissible with members tickets. The square object in the center is a Poële or Brazier for heating the room.

be

be felt by those, who enjoy the blessings of a free and well constructed Government.

FROM England the divine emanation was certainly caught: they have possessed themselves with little inconvenience of that which we in a former period could only attain from a torrent of blood and treasure; and from the revolution, which in modern times has also taken place in manners and political opinions, it may be thought, by a temperate use of them, they may retain the blessings they possess.

SINCE the year 1614 this country had not till on the third of May last even been favoured with the mockery of liberty, on that day a solemn edict was passed for immediately convoking the Tiers Etats; but in this ceremony pageantry and shew seemed substitutes for sincerity. An elegant apartment was allotted to them in the palace; where



the tone of their sentiments soon became too loud for the ear of despotism : and having constituted themselves a National Assembly by four hundred and ninety-one voices against eighty, they were obliged to quit the hall appropriated to their use, under the flimsy pretext of the necessity of repairs: on their adjournment, which was to the church of St. Denis, they took a solemn oath never to separate, let the danger be what it might, till they had accomplished the object of national deliverance.

THE church not being spacious enough to contain their numbers, they fixed on the Jeu de Paume or Tennis Court; where each member added his signature to the solemn oath he had already taken: and, thus by a firm attachment to the cause of truth and freedom, have they overcome the tyranny of aristocracy, and placed the Monarch in a situation, in which alone a Monarch can act

as

as the guardian of his people, enthroned in the full confidence of their affection.

IN this happy situation we find him on the 15th of July, when his ministers, no longer able to offer advice, left him to act for himself, and he wisely determined to rely on his people, risking his personal safety for the public good.

THIS conduct may by some Aristocrates be imputed to pusillanimity, but it surely deserves a nobler epithet, at once to shake off the hereditary principles of an absolute monarch, and become the Patriot-King, and Father of a liberal and brave people!

I SHALL forbear to mention the particulars of this glorious period: the press will teem in periodical publications with all that has passed, and in great probability with much more; yet I cannot refrain from repeating a



few leading sentiments of the principal persons concerned in this great event, as they may serve to mark the laudable spirit of the times, and form a singular contrast to what had occurred, when imprisonment followed almost the inmost thoughts of men who were the avowed friends of freedom and humanity.

THE words of Mr. Bailly, the Mayor of Paris, on presenting the keys of the city to the Sovereign, are at once respectful, as well as breathing the free spirit that became the occasion. He exclaimed, " These, Sir, " are the keys of your good city of Paris, " and the same that were presented to Henri " Quatre. He regained the affection of " his people, here the people regain those of " their Sovereign."

ANOTHER sentiment addressed to the King by Mr. Moreau de St. Merry, though trite and well understood in our own country, yet

yet being a language not commonly used before the Sovereign of France, is worthy recording. He observed, "Sire, the thrones  
 " of Kings are never more firmly fixed than  
 " when the happiness and love of the people  
 " have formed their basis." The animated speech of the Count de Lally, likewise made before the Monarch, which followed the motion of erecting a monument to Louis the XVIth, as Regenerateur de la Publique, &c. ran thus—"Well, citizens, are ye satisfied? Behold your King! who will give  
 " you national assemblies, and has fixed your  
 " liberties on a basis immovable!" Then addressing himself to the Sovereign, he said,  
 "Sire, behold your subjects, who idolize  
 " you! read their countenances! search their  
 " hearts! you will only find there the tenderest impressions of love and fidelity: per-  
 " ish those artful and ill-advisers, who  
 " seek only to destroy the noble attachment  
 " of a brave and loyal people to a Sovereign,  
 " who



“ who is their friend and father ; and who  
“ owes his present happiness to his virtues  
“ alone.”

THIS speech so affected the King, that  
he was unable to say more than—“ Mon  
“ Peuple peut toujours compter sur mon  
“ amour.”

THESE are sentiments becoming any  
age or nation ; and will reflect an honour  
on the present æra, equal to the proudest  
period of Roman greatness !

IN consequence of this bold and manly  
conduct, we see the pernicious and evil ad-  
visers of the Sovereign dismissed ; and the peo-  
ple, as the ablest and best defenders of their  
own rights and properties, are formed into  
a free corps for their mutual defence, and  
general welfare.

I CANNOT

I CANNOT forbear mentioning the high compliment paid to the disinterested conduct of my countrymen, by one of the members at the close of his speech. After the assembly had been officially informed by the English minister, that his court had not interfered in the present disputes, nor had any intention of fitting out a fleet against Brest, as had been currently reported ; he exclaimed—" You, " gallant Englishmen, who have shed seas of " blood for freedom, forgive the error of " the moment that made us imagine it possible you should oppose the fine energy of " our minds on the subject of liberty ! our " doubts are now at an end ; and a consciousness of possessing your esteem and approbation will double our ardour : we are " now convinced that the bravest nation in " the world is also the most generous !"

FROM this period, the main business of the assembly has been to form an entire new  
code



code of laws, the essential parts of which have already passed with the sanction of the Sovereign; and it is ardently to be wished that a happy completion of the glorious undertaking may be speedily accomplished, without greater effusion of human blood.

A FARTHER detail or more minute enquiry into the particular circumstances that have occurred since the first meeting of the states, would, I presume, have been tedious: even from what has been said, I fear you will think I have deviated from my first pursuit; yet I cannot avoid remarking, that the growth and culture of the fine arts seem to flourish most happily in states where the proper uses of liberty are understood; at least, I may fairly draw such a conclusion from my own country, where the great superiority, both in constitutional liberty and excellence in the arts, is unquestioned. But what rivalry may we not expect from the  
present

present glorious struggle in this country, more than twenty millions of people are in an instant freed from tyranny ! it is an event in which humanity is so interested ; that to have been present at the happy period, which every Englishman ought to be proud of recording, and to have passed over that period in silence, would surely have been deemed a crime.

To enter into a description of the magnificence of the Palace of Versailles, and its sumptuous decorations in gold and silver, to enumerate the various attitudes in which the grand Monarque is here represented in every apartment, “ the hero of each tale,” would be filling a volume on a subject so often and so elaborately treated ; that, even if I had time and inclination, it would be superfluous and wearisome.

THE grand façade of this building to-  
Vol. II. X wards.



wards the garden I cannot, however, avoid noticing. It is richly ornamented with sculptured trophies, busts, statues, &c. and the portico in the center, which is supported by marble pillars, is in a superior taste. The grand gallery, painted by Le Brun, as well as the other works to be found here by that master, are certainly his best productions. The statue of Cincinnatus, in the hall of Venus, cannot be passed over, the fine symmetry and beautiful contour of the figure will command the critical attention of the connoisseur. The curious golden clock, though a work of another kind, as still its claim to notice. Here the grand Monarque is drawn forth every hour to be crowned by the hand of an Angel; who having performed the operation, flies away as precipitately as if he were ashamed of what he had done. The conquered nations are chained under the feet of the monarch: the contrast at the present juncture is too prominent to need  
any

any comment. The marble statues in the gardens nearly vie, in point of number, with the famous army of Louis the XIVth: the greater part of them are of excellent workmanship, by Girardon, Bernini, and other celebrated statuary. I have ever noticed the elegant and spacious baths at this place with infinite satisfaction. Louis Quatorze is here the presiding Apollo; and his attendant nymphs seem as eager to catch the smile of the mortal God, as the courtiers of his time to win that of the grand Monarque. The sculpture of the horses, particularly the head of that which is attempting to drink, is of exquisite workmanship, and merits critical observation. It is with pleasure I observe that all the excellent productions of the fine arts, both here and at Paris, seem to have remained sacred and unmolested: even amidst the furor of the rabble, their rage was pointed only against men, not the palaces, or repositories of the elegancies of life: either a great self-



denial in the lower class of people, or rather a degree of address and management in their superiors, seems hitherto to have prevented those horrid excesses which generally attend civil commotions ; and that ravage and desolation, which under similar circumstances were committed on the venerable piles and valuable treasures formed in our own country. We shall quit this place early to-morrow morning, in our route for Amiens.

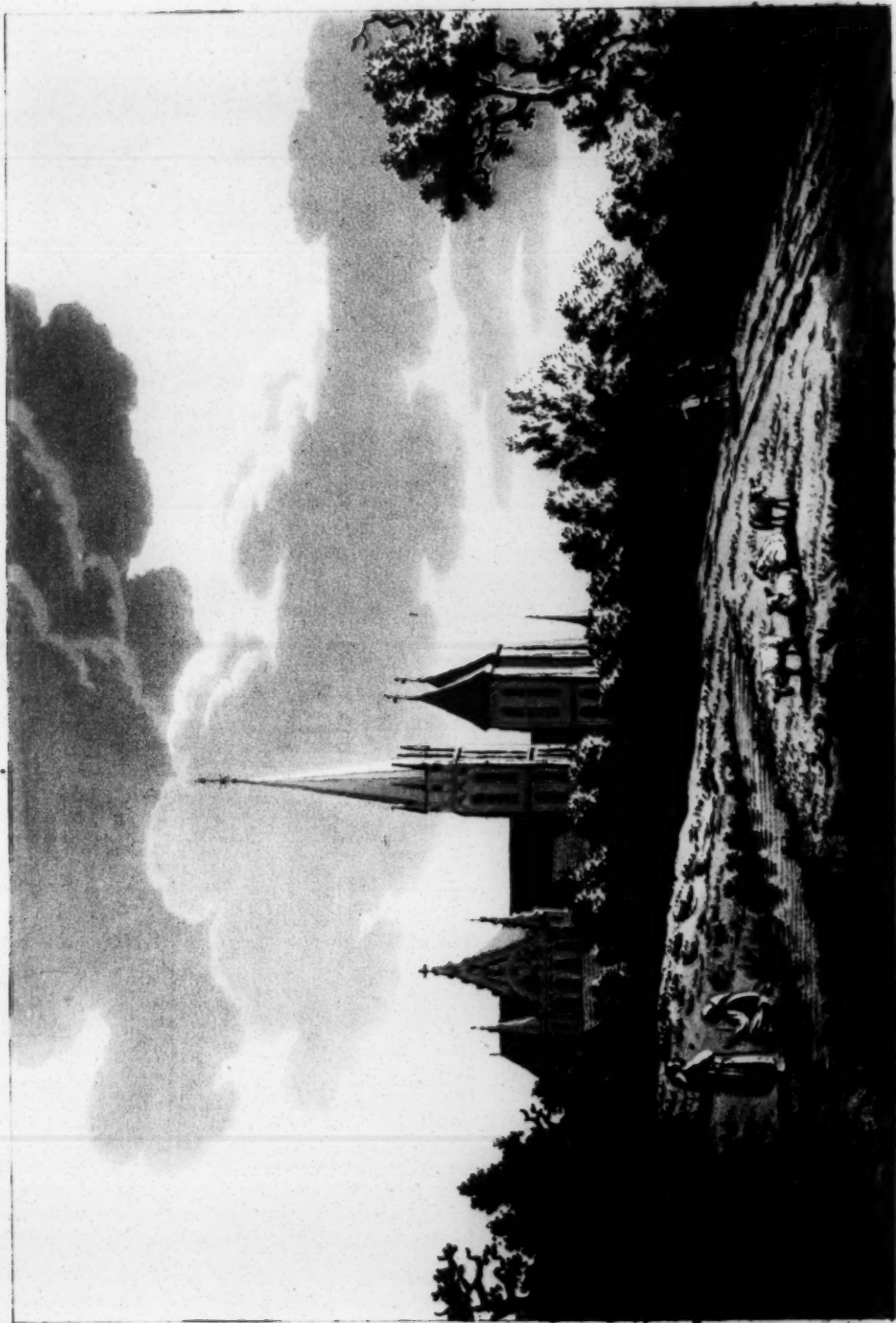
Adieu !



LET-







*Abbey of St. Denis*

London Pub. for Sand, Ireland Feb 1 1795

( 165 )

LETTER X.

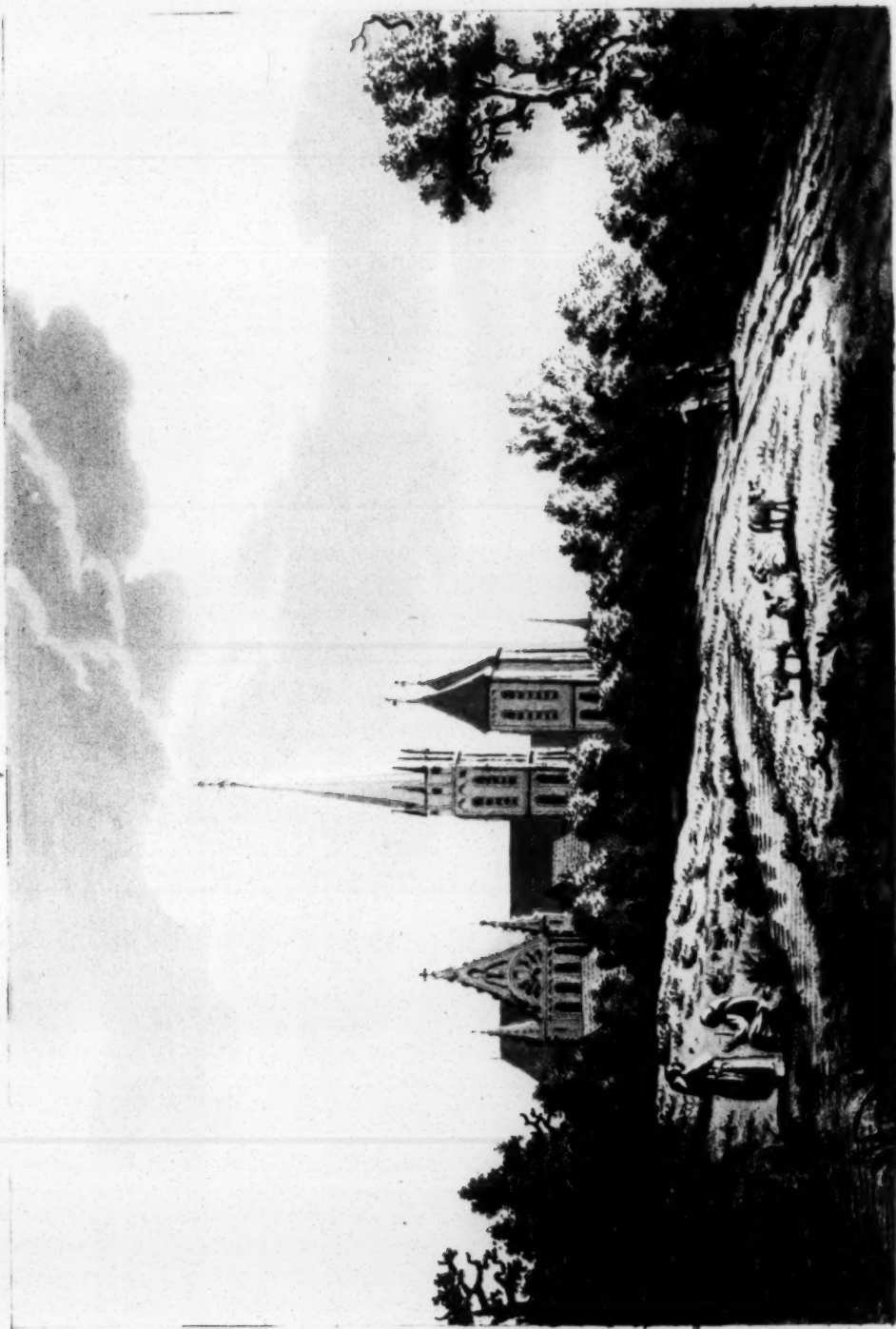
AMIENS.

DEAR SIR,

WE left Paris yesterday, and curiosity induced us to make a short stay at St. Denis, about six miles from thence; you pass to it through a fine level road, and so perfectly strait, that the environs of Paris terminate the vista, and are visible from St. Denis itself, which I need not tell you is a receptacle, or as the French term it *Basilique Destinée*, for the remains of kingly greatness in this country; and where in the present aversion to monarchy, they certainly may repose more securely than in the capital.

THIS





May 1st 1891

Journal of a Visit to the Island of Java 1791

( 165 )

LETTER X.

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THIS



THIS place is said to have taken its name from St. Denis, a Bishop of Paris, and Patron Saint of France ; who, after having been decollated, according to Voltaire in the notes to his Pucelle D'Orleans,\* walked from

\* Ce bon Denis n'est point Denis le prétendu Aréopagite, mais un Evêque de Paris. L'Abbé Hildouin fut le premier qui écrivit que cet Evêque ayant été décapité, porta sa tête entre ses bras, de Paris jusqu'à l'Abbaye qui porte son nom. On érigea ensuite des croix dans tous les endroits où ce Saint s'était arrêté en chemin. Le Cardinal de Polignac contant cette histoire à Madame la Marquise du \*\*\*, & ajoutant que Denis n'avait eu de peine à porter sa tête que jusqu'à la première station, cette Dame lui répondit : " Je le crois bien, il n'y a dans de telles " affaires que le premier pas qui coûte."

Ce Denis, patron de la France, est un Saint de la façon des moines. Il ne vint jamais dans les Gaules. Voyez sa légende dans les " Questions sur l'Encyclopédie," à l'article Denis : vous apprendrez qu'il fut d'abord créé Evêque d'Athènes par St. Paul, qu'il alla rendre une visite à la Vierge Marie, & la complimenta sur la mort de son  
fils :

from Paris to found an abbey on this spot. During this peregrination he carried his head, which he often kissed by the way, under his arm, with much coolness and deliberation, and crosses were erected to perpetuate the places where this good Saint rested with his burden.

THE church is of great antiquity, and its painted windows,

“ Casting a dim religious light,”

add much to the solemnity of the scene.

THE present structure is said to have been built in 1281 by Matthieu De Ven-

fil : qu'ensuite il quitta l'évêché d'Athènes pour celui de Paris ; qu'on le pendit, & qu'il prêcha fort éloquemment du haut de sa potence : qu'on lui coupa la tête ; qu'il prit sa tête entre ses bras ; qu'il la baisait en chemin, en allant à une lieue de Paris fonder une abbaye de son nom.

dôme ;



dôme; and the nave is much admired for the style of its Gothic architecture. The gates, which are of brass, are richly ornamented with sculptured figures, and boast of great antiquity. The church contains many regal monuments, which have more of age than excellence to recommend them: that of Francis the First, however, claims attention; it is of white marble, supported by fluted columns of the Ionic order, highly enriched with sculptured ornament. The King, Queen, and three children are represented in marble, large as life. The tomb of Lewis the Twelfth, and that of the Valois, are likewise of marble.

A HANDSOME mausoleum to Marshal Viscount de Turenne is erecting in an adjoining chapel; he is represented as expiring in the arms of immortality, while

“Fame flies after with a laurel.”

AN

AN affrighted eagle represents the countries he has subdued. But the objects best deserving notice in this abbey, are its golden treasures and precious relicks, among which is a curious engraving on a piece of rock chrystal, set in gold, and enriched with jewels; it represents Christ on the cross, attended by the Mary's, &c. The head of Tiberius on an onyx of a clear brown and white, is curious and worthy attention. A handled cup, holding about a pint, formed of an oriental agate, with Bacchanals engraved on the exterior part, is of such exquisite workmanship, that I can have little doubt of its being an antique: it is said to be two thousand years old.

THE period of removing these valuables, for the better purpose of serving the state in its present emergency, I have reason to believe is not far distant; but, for the pieces of the cross, fingers of Saints, and fragments



of the Virgin's drapery, I presume they will remain unmolested and undisturbed by any profane hand, "being of no use but to the present owners."

THE convent of the Benedictines is a handsome modern building; its gardens are extensive, and command some very agreeable prospects.

ABOUT three posts and a half from St. Denis, in your road hither, you pass Chantilly, a palace of the Prince of Condé. I need not request you to pay attention to this structure. Its apartments and furniture are magnificent, and the gardens and park are finely diversified with water, statues, temples, and orangeries: in short every part is disposed with a degree of taste and expence, only to be attained, in this country, by a Prince of the house of Bourbon.

THE

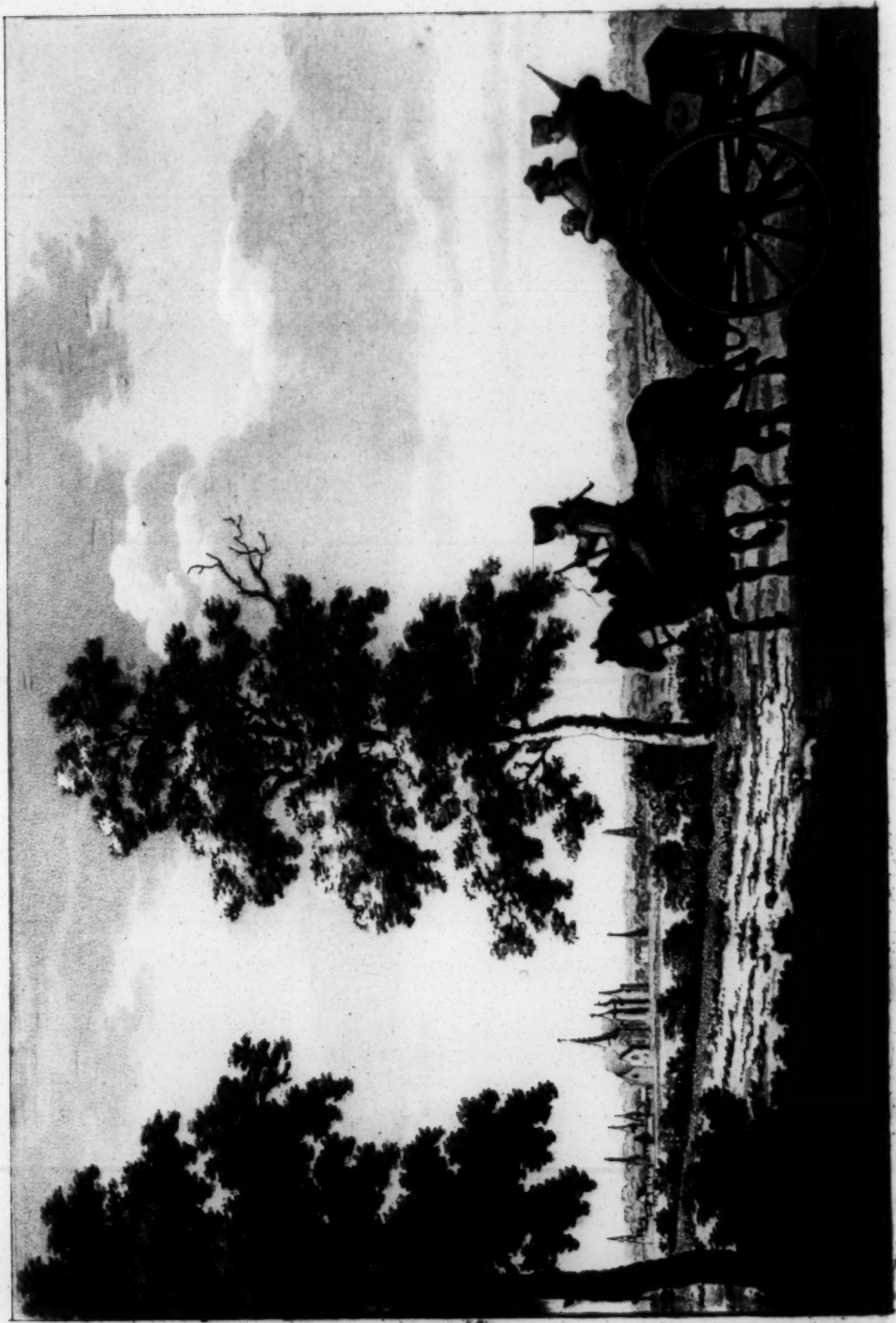
THE stables, which are really elegant, are built in a quadrangular form, at an enormous expence, and are capable of containing near a thousand horses. One would suppose the noble owner, by erecting a palace for Houyhnhnms meant to vie with the author of Gulliver, in the high esteem he has shewn for that noble animal.

WITHIN the palace are some pictures by Titian, Paul Veronese, and others of the Italian School, of the first merit; but, having viewed them before, the eagerness of enquiry is now abated, and I shall avoid going into any detail or description, and proceeding on our route look only to the road at present. This I admit to have been excellent, but the rumbling over the pavé for so long a journey, rendered it insufferably tedious, and has served in no small degree to discompose our nerves. In this happy period of universal freedom in this country, I cannot help remarking that



the poor hare seems entirely to have lost her liberty, at least, if not her existence; as I do not remember having seen one, either in the road or neighbouring fields, since I left Paris, where I formerly have noticed numbers sporting, and many even crossing the high road, without fear or molestation: they have fallen sacrifices; and perhaps we should deplore their fate, if by the whole system of the laws that formerly protected them, we had not seen the people groan under feudal tyranny and lordly oppression.

As we approached Amiens, the city and adjacent country struck me so forcibly that I was induced to sketch the objects as they presented themselves: and in the foreground, I could not resist the temptation of giving you, who are a physiognomist, something by which to judge of the character of our postillion, for a more surly reprobate, or one more opiniâtre I do not remember to have seen. Heartily  
tired



*Distant View of the City of London*

London Publisher Saml Ireland Feb. 1. 1795.



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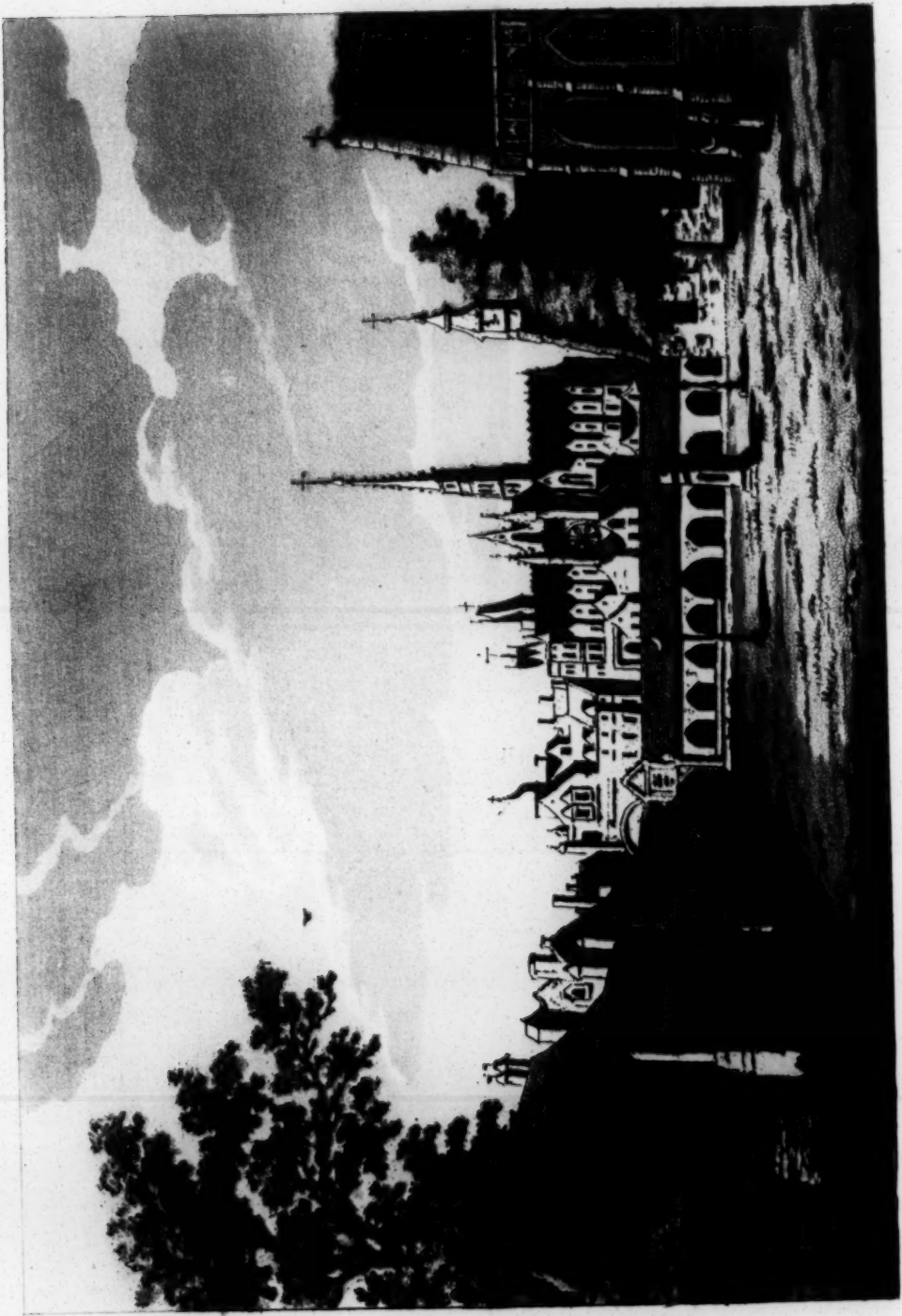
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*View of the City of London*

London: Published by Saw, Ireland Feb. 1792





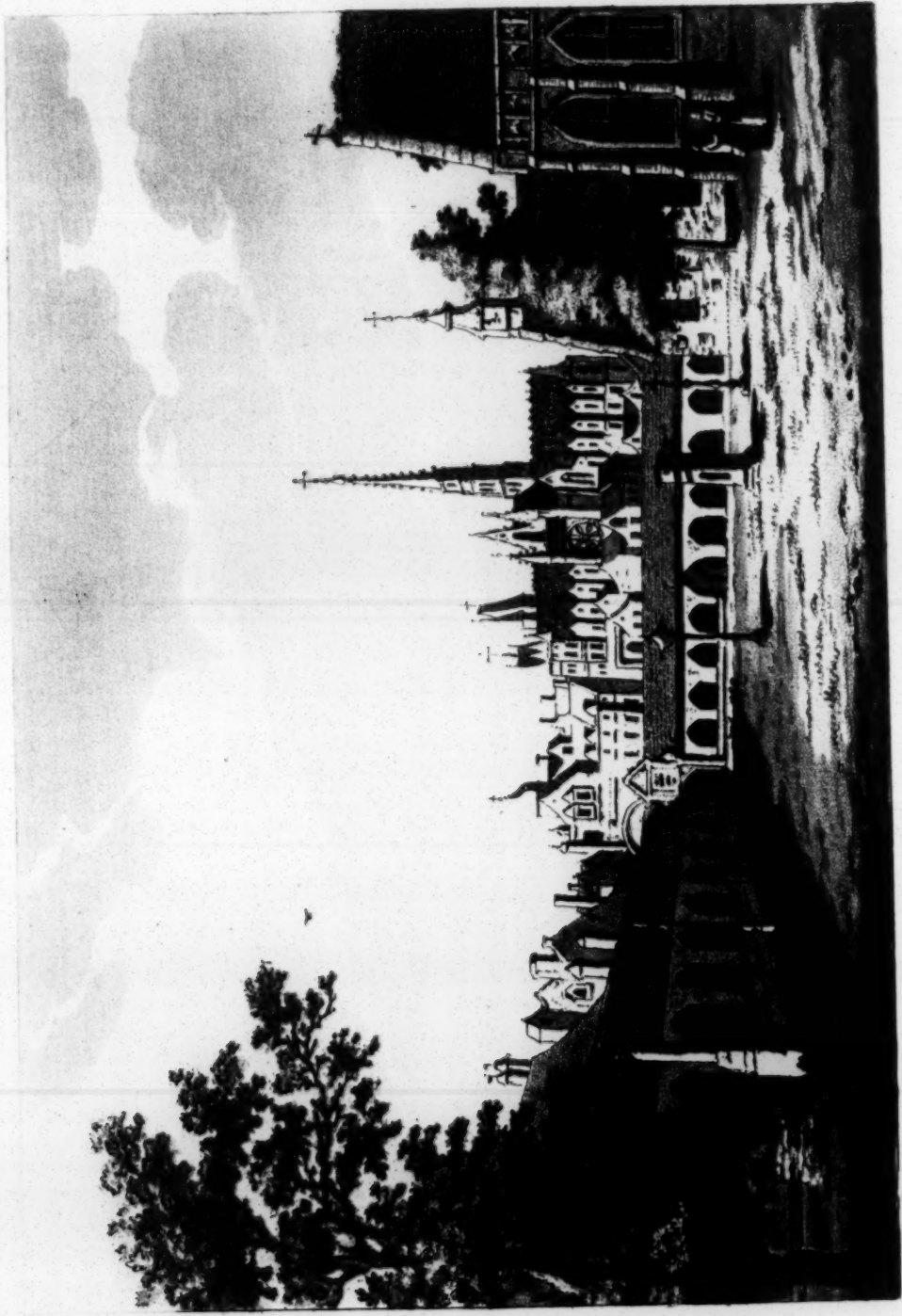
*City of London from the Cemetery of St. Dunstons*

London: Pub. by Saml. Lee & Co. 1855.

tired of our conductor, and conveyed by horses as heartily tired, at the close of an uncomfortable journey, we thankfully offered up a pater-noster on entering Amiens, which I need not inform you is the capital of Picardy. It is situated on the river Somme, different branches of which run through several parts of the town, and add much to its beauty.

THE adjoining walks and shady avenues form a very picturesque scene, at a small distance from the city. The cathedral, which is seen to lift its noble spire much above the neighbouring buildings, is superior to any thing of the kind I have ever seen. The merit of its construction has generally been understood to rest with the English; but that the French utterly deny. It is certainly a magnificent structure, and was founded about 1288. The two principal towers were finished about the close of the present century. The stalls in the choir are deservedly admired :





*City of New York, from the Cemetery, N.Y.*

London: F. & J. Smith, 1845.

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admired : they were added in the year 1508 by Mr. D'Henecourt, dean of the cathedral, under the direction of Arnold Coulin ; whose pay was only seven sols tournois per day. The grand altar is modern, and intitled to your admiration : it was presented by a Mr. De Coupel, a canon of this church, and executed by Mess. Dupuis. The grand coup d'œil has a happy effect ; but the opening of the heavens, with Angels, &c. partly in bas-relief, and partly in oil colours, is whimsical. It is decorated with many figures, large as life, and on the altar are seven candlesticks in solid silver. The lofty cedar pillars in the choir are of curious workmanship, and their ornaments so delicate that they seem light as the

---

“ Goffamer,  
“ That idles in the wanton summer air.”

As in all cathedral churches something  
of

of the wonderful is to be met with, here, in proportion to its size, the wonderful increases : even the identical head of St. John, and as identical finger of the incredulous St. Thomas, is shewn with great solemnity, and without a blush from the sacerdotal Ciceroni ; who either does, or seems to wish you should suppose, that he believes all he says.

THIS city is very extensive ; its streets are spacious, and many of the houses elegant. Its inhabitants are said to be upwards of forty thousand ; yet amidst this great city are we lodged in a dirty, uncouth apartment, for which we are charged extravagantly, floored, if I may term it so, with brick, not boards, and devoid of every elegance : but, with all this neglect of the useful and comfortable, we find them attentive even to the minutiae of dress ; in which article the size of a buckle, or thickness of texture



texture in the summer drapery, will absolutely ruin the character of the wearer as a man of taste for a whole season. But Frenchmen now have much to think of; and their present ardour in the glorious cause of freedom will, in all probability, draw their attention from those idle ceremonials and frivolous pursuits, which by a brave and sensible people could only have been used and taken up as auxiliaries, in a state of ennui, when they did not dare to occupy their minds with greater and more important objects.

SOME recent disturbances have taken place in this city under a plea, which I fear has too much truth in it, a want of bread; as I never remember to have seen so great a number of beggars in any city through which I have passed; they spread over the streets in immense crouds, and are sometimes exceedingly importunate and even riotous, on being

ing refused their request, or rather demand. An Englishman having lately replied to them in a way they did not relish, they in the course of the evening way-laid him; and, but for a fortunate intervention of some of the inhabitants, he would have fallen a victim to their fury. That the French are much behind us in every article that contributes to comfort or convenience in travelling, is a truth generally allowed; nor will it be thought to admit of much controversy, that they are not more adroit in the practice of those handicraft arts which contribute so essentially to the common intercourse of life, when I tell you I absolutely saw in this city, three persons employed in shoeing a horse, two of whom were really smart and well dressed women.

THE theatre is tolerably constructed, and we were well entertained at the tragedy of Medea. Madame Roucourt, from Paris,

VOL. II.

Z

personated



personated the Heroine: she is not unlike the late Mrs. Yates, but her figure is more gross and vulgar. L'Avocat Patelin, as an after-piece, was excellently represented.

WE were persuaded to make a short excursion to the abbey of Corbie, about twelve miles from hence, at which we were promised every elegant accommodation that the luxury of the church could afford; but alas! we were wofully disappointed.

THE abbey is of great antiquity, and immensely rich; but of the plenty even of their table, they were not very liberal. A Monsieur De Breteuil, who received his education in this abbey, and is Lord of the Manor, seems also Lord of the place. The wardrobe in the sacristy is the richest I have ever seen, and seems too ponderous in gold and velvet even for the sturdiest priest to stand under. The relicks likewise at the  
grand

grand altar are almost too wonderful to recount with a grave face. It is strange that credulity could put on so placid and all-believing a countenance, as fell to the lot of the good priest who attended us. Joins of Saints who never existed, tears that never were shed, and drops of blood which were never human, he most religiously exhibited as illustrative of passages in holy writ, with positiveness and confidence in the fact, as if he had been present at the amputation, and the hermetical sealing of the phials. But the farce in all probability is nearly closed; and even those who are benefited by this ridiculous mummery will become ashamed of their own effrontery.

IN the neighbourhood of this abbey is a handsome chateau of M. De Choiseul. The grounds are laid out much in the English taste, and the canal is justly an object of admiration. It is said to be the handsomest



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villa in the province of Picardy; but it certainly wants the decoration of the fine arts to render it pleasing to an amateur.

ON our return to Amiens we prepared for our route to England, when, in getting into our chaise, to demonstrate that which I have before remarked of the poverty of this place, we counted no less than sixty-four beggars; who surrounded our carriage, and with one voice and in full cry implored our charity.

Adieu!



LET-







*The City of Boston*

London: Pub. by S. Kneass, 1795.

( 181 )

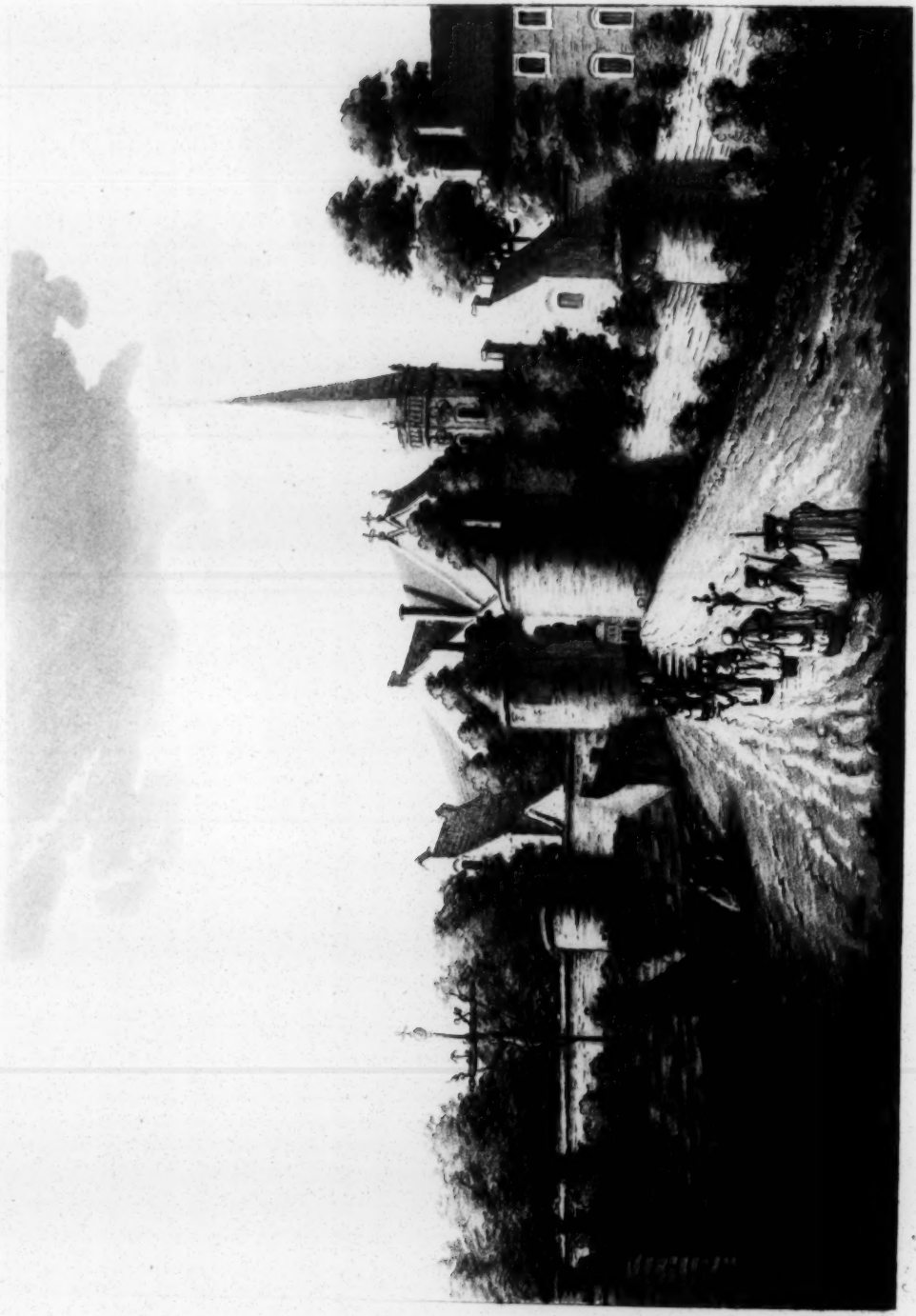
LETTER XI.

BOULOGNE.

DEAR SIR,

WE quitted Amiens in the evening of Wednesday, agreeable to our intention, and before we had reached one post, were overtaken by a storm of rain and thunder, so tremendous that I scarce ever remember to have seen it equalled. The poor bidets were so alarmed, that they several times made a dead stop, and refused to proceed on their journey ; nay, once they absolutely turned themselves about, and were making a precipitate retreat. The driver, who was to the full as self-willed, was equally determined to press forward, and  
having





The Cathedral, Antwerp, 1855

Engraved by J. G. Smith, 1855

( 181 )

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having



having vented all his hereditary stock of oaths, added many of his own, invented on the emergency of the occasion ; for which, to give the French their due, they have a happy talent. At this period, to heighten his misery, a string of English hunters, led by two grooms, passed us with all the agility of their breed ; and, this calling forth some remark on our superior mode of travelling, the fellow was so exasperated, that he had all the appearance of a savage, and even foamed at the mouth with rage. The enormous size of the postilion's boots, were at this critical juncture particularly unfortunate, as they formed two reservoirs for an immense quantity of water, in which the poor fellow sat up to his knees full three hours. I observed that as his miseries increased, his religion in the same proportion was on the decline ; in-  
 so-much that at last he fairly lost all respect for the crucifixes as we passed ; and, towards the end of the journey, having questioned  
 him

him on his neglect, he observed, that he never bowed to any out of his own province. We as well as the driver had likewise reason to regret the change of the weather; as the country from Amiens to Abbeville is exceedingly pleasant, and the road magnificently spacious and well paved.

ABBEVILLE is a considerable town in Lower Picardy, and is the capital of Ponthieu: it is situated in a pleasant valley, and carries on a considerable manufacture in woollen cloths, and coarse linens: its commerce is much promoted by its situation on the river Somme, which divides the town in two parts: it is only fifteen miles from the British Channel; and in the neighbourhood of Cressy, rendered famous by our glorious Edward the Third, who had he thought it an object of attention, might, without much difficulty, have added it to his conquests. Not any thing at this place presents itself to  
detain



detain the traveller in his route, unless he happens to be equally unfortunate with ourselves in being without a passport ; for want of which we were, on our arrival at Abbeville, conveyed by a party of armed Bourgeoisie to the house of the Commandant. This arrest detained us near two hours, and after we had been obliged to produce a parcel of papers and domestic letters, of which M. le Commandant did not understand a single word, we were suffered to pursue our journey. These suspicions, which are, and ever have been, a disgrace to the police of the country, it is to be presumed will, among other regulations, soon happily be done away, by the wisdom of the new legislators. We met with a similar inconvenience at Montreuil, where the gates being shut, the night exceedingly dark, and the torrent of rain, &c. still continuing, our miseries were not decreased. I believe the Commandant was as sincere in his wish for a reform in the  
 article

article of passports, as ourselves, for he was called out of his bed ; and though scarce awake, soon determined with half an eye, that we had no plot against the state. These inconveniencies did not arise from our neglect, but from the magistrates at Valenciennes, who assured us we should have no occasion for one. I mention the delays and inconveniencies that have occurred on this subject, to shew you the necessity of procuring a passport, the first step you take in this country.

EARLY in the morning we quitted Montreuil, which is a large town, pleasantly situated on a circular eminence, and well watered by the river C  nche : it has a castle, surrounded by a strong wall and foss  , and has several convents, which have been much resorted to by the English for education ; but from the present disturbances, and a strong apprehension of their being soon abolished,



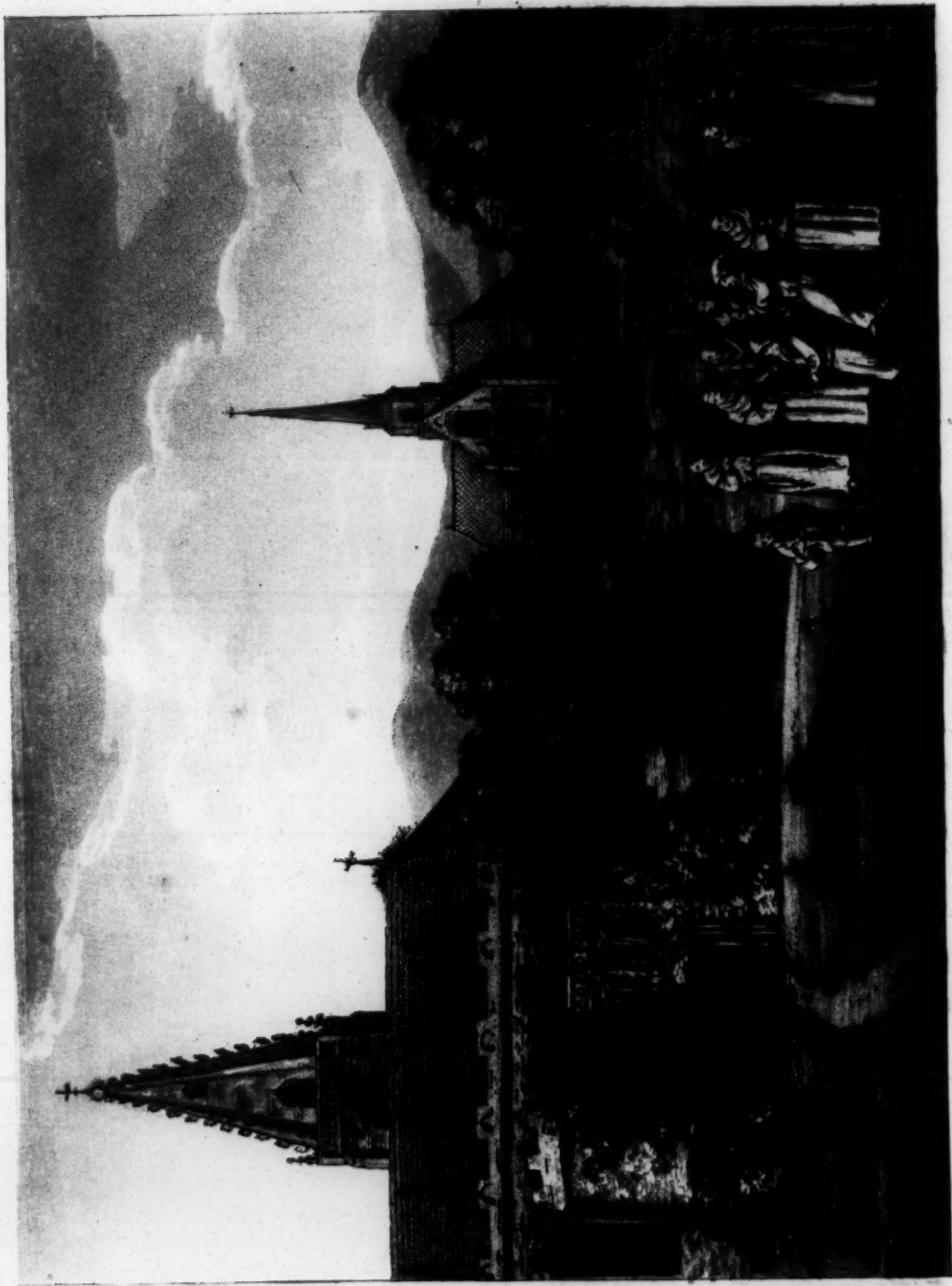
the ladies, more apprehensive of the military than solicitous for the benefit of the clergy, nearly abandoned them.

FROM Montreuil, I shall conduct you to the Town of Eu, in Normandy, a distance of about twenty English miles. Business was our principal inducement to visit this place, for the Town though very extensive, affords little worthy notice, except its ancient College and Cathedral. The following ceremony observed at the burial of a Capuchin friar, at this place may however not prove unacceptable at this moment, as the existence and consequently the history of that order, is nearly brought to a conclusion in this country.

THE dead friar, accompanied by as many of his order as chuse to attend, is placed on his knees with the hood drawn over his face and a crucifix in his hands.—In this posture  
the







*Capucin's funeral.*

London: Pub. for Sam. Ireland, Feb. 1. 1795.

the body is supported by another friar, close to the edge of a large hole dug for his grave, till the burial service is ended, when the officiating monk marching slowly towards the body, with a gentle kick fends him into the grave, e'en in the very habit that he wore ! The annexed print of this religious dismissal may perhaps give you a better idea of the ceremony, in which it cannot be denied that there is a striking analogy between their political and mortal exit ; and that in each case they may be truly said to have been kicked out of society.

RETURNING to Montreuil, we passed through Samer in our way to Boulogne. The country is neither so fertile, nor the prospects so inviting as those we have passed ; and the want of villas to enrich the scene, which we perpetually meet with in our own country, gives an air of poverty and neglect to the general landscape.





*Capuchin's funeral*

London: Pub. for Sam. Ireland Feb. 1. 1795.

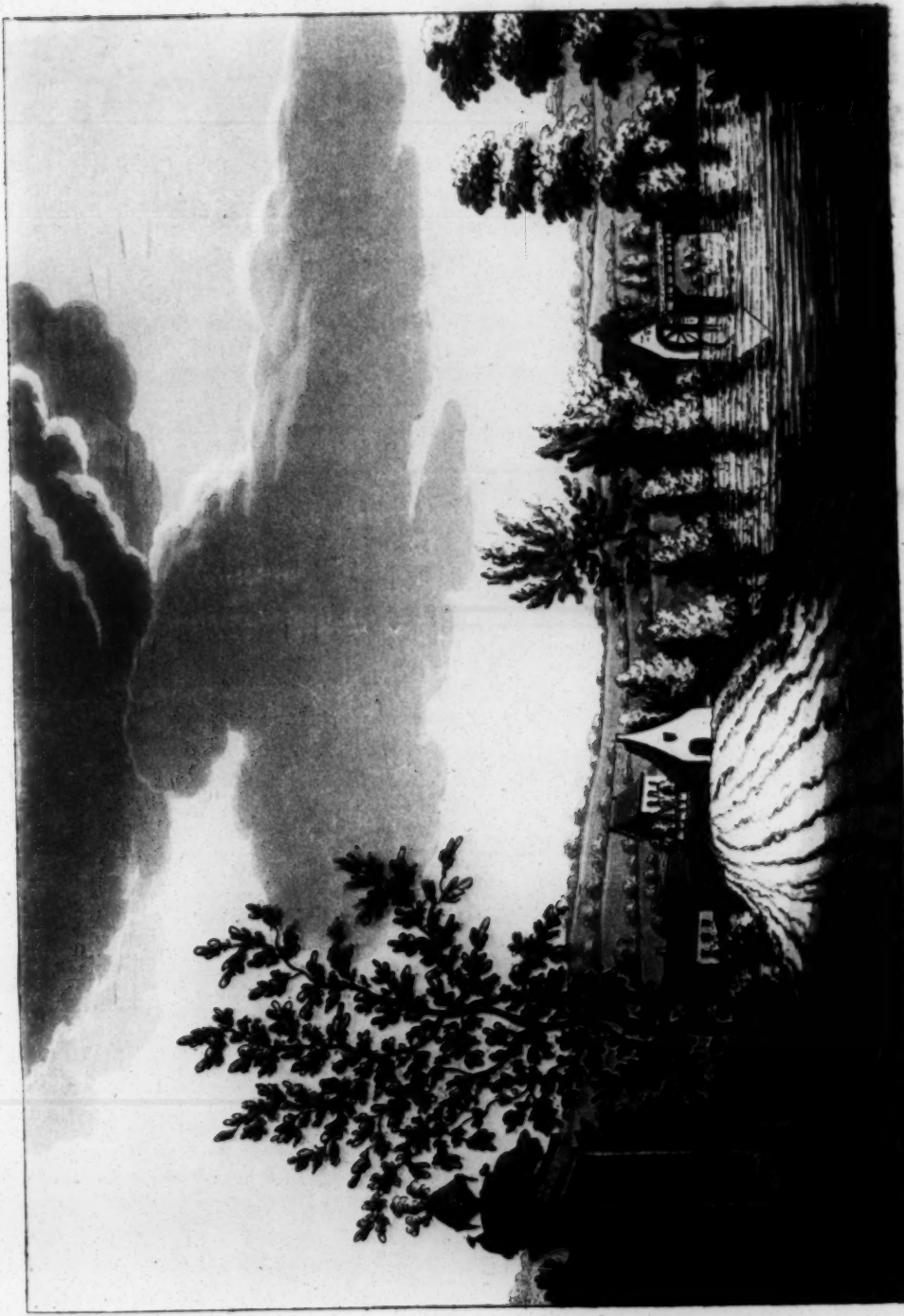
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ON our arrival at Boulogne we found the wind directly contrary to our hopes. The packets had been detained several days, and one was nearly lost in endeavouring to get out of the harbour. Though the wind was contrary, yet the weather cleared up, and this gave us frequent opportunities of viewing the neighbouring country, which affords many delightful rides ; in one of which, as you pass the village of Wymill, about three miles from Boulogne, in the road to Calais, you see a handsome monument to the memory of the unfortunate Aëronauts, Pilatre de Rosier and Romain ; whose ill fate, on the 15th of June 1785, you are not unacquainted with.

THEY ascended at Boulogne from about the center of the Esplanade ; for which I refer you to the enclosed drawing of the citadel of Boulogne. The character of the scenery contiguous to the spot, on which  
this



1796

*Monument of the Hydrant. Place de Rozet and Rouen.  
The monument was erected by the City of Rouen in the year 1796.*

London: Published by J. & J. Hatchard, 1796.



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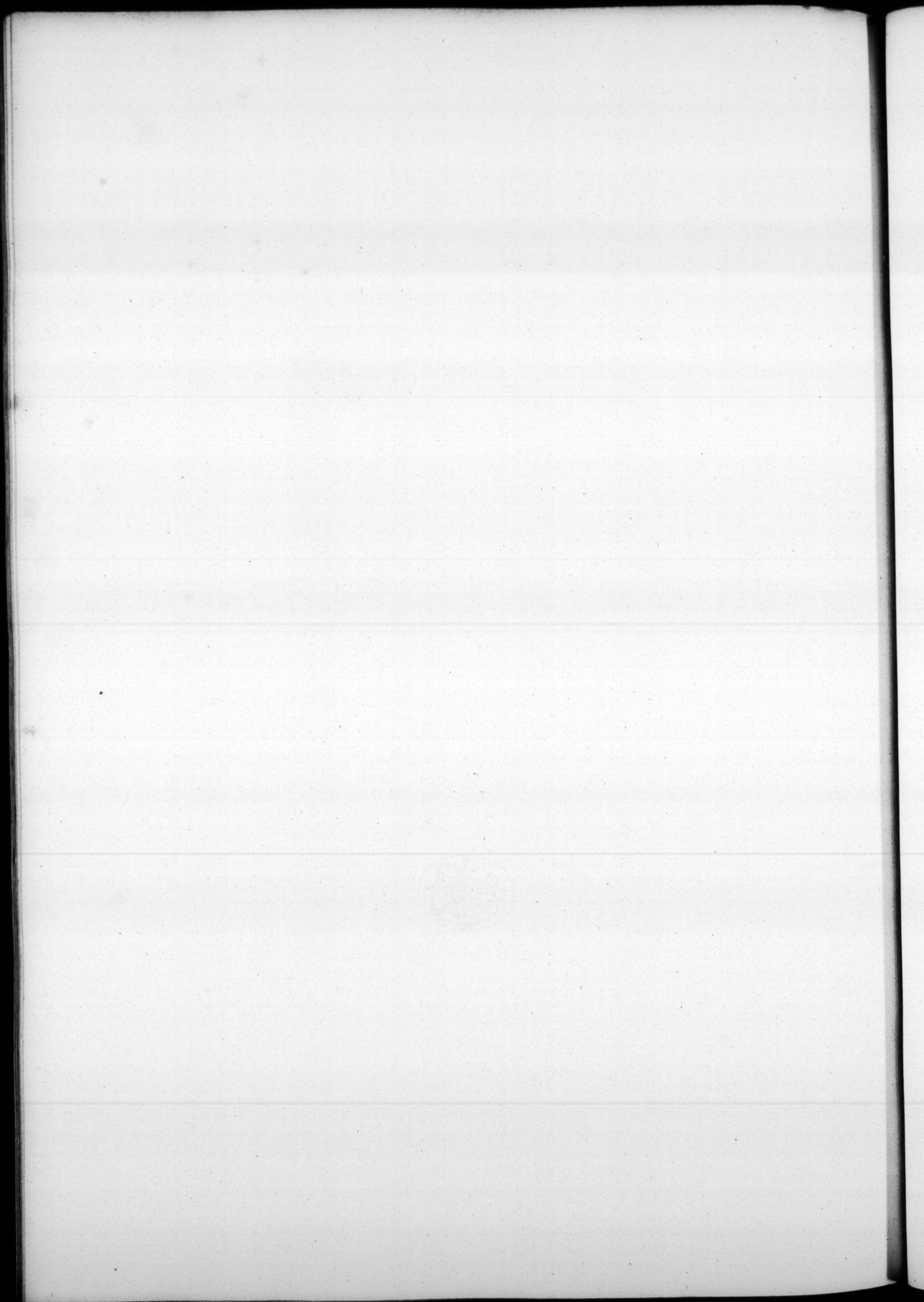
1750

*View of the Hydrant, Place de Beauvoisin, Rouen*

*The view from the Hydrant, Place de Beauvoisin, Rouen, taken from the Hydrant, June 15, 1750.*

1750





this monument is erected, is so happily formed by nature, to add to the gloom of the tragical event, that I was induced to make a sketch of the monument, &c. which I do not remember to have seen engraved. It is a square pedestal, about eight feet high, at the top of which is a balloon in the act of bursting. The parts whereon the inscriptions are made, are black marble; the letters are formed in gold. The monument intended to be erected by the magistrates of Boulogne on the Esplanade, whence they ascended, is not yet accomplished, nor probably ever will.

THE church of Wymill joins the back part of this monument where the remains of these unfortunates are deposited. The French inscription runs thus :

“ DANS ce Cimetiere sont inhumés Francois Pilâtre  
“ de Rosier et Pierre Ange Romain, qui voulant passer  
“ en Angleterre dans un Aërostat, où ils avoient réuni  
“ le



“ le procédé de feu à l'air inflammable, par un accident,  
“ dont on ignorera toujours la véritable cause, le feu au-  
“ roit pris à la partie supérieure du ballon, ils tomberent  
“ de la hauteur de plus de cinq mille pieds, entre Wime-  
“ reux et le mer, l'on a place une inscription au pieds de  
“ l'aiguille de l'endroit de leur chute un seconde sur le  
“ mur extérieur de l'église. Passants, plaignez leur sort,  
“ et priez Dieu pour le repos de leurs ames.

“ L'estime, la douleur,  
“ Et l'amitié, leurs ont élevé  
“ Ce monument, en l'année  
“ 1786.

“ Ardent ami des arts et de la vérité,  
“ Au printemps de ses jours par un noble courage,  
“ Le premier dans les airs il s'ouvrit un passage  
“ Et perit au chemin d'immortalité,  
“ Le matin dans les airs comblé de la gloire  
“ Le soir ne reste d'eux que la mémoire  
“ Montrant de l'homme au même instant  
“ Et la grandeur, et le néant.”

THE English inscription is as follows :

“ IN this tomb are enclosed the remains of F. Pila-  
“ tre de Rosier and A. Romain, who ascended from Bou-  
“ logne

“ logne 15th June 1785 in a balloon : it took fire, and  
“ they fell from the height of 5000 feet, between Wi-  
“ mereux and the sea—A monument is erected upon  
“ the spot where they fell.”

ON the back part of this monument  
is the following Latin inscription to inform  
such travellers as do not understand either  
the French or English language :

“ UNA Latina fuit collocata in tergo hujus monu-  
“ menti, in gratiam viatorum extraneorum qui linguam  
“ Gallicam ignorant.

“ F. P. de Rosier et P. A. Romain, Bolonia pro-  
“ fekti die 15 Junii, An. 1785, plus 5 mil. pedibus alti-  
“ ores, precipiti casu prope turrin croaitiam extincti sunt,  
“ et hic ambo conssepulti—Discite, mortales, hæc vos  
“ brevis edocet hora, quàm sit magnanimus quàm fra-  
“ gilis homo.”

THE expence of this monument has  
been trifling ; it is not therefore from its  
splendour or consequence, but from the testi-  
mony



mony it bears of respect and affection paid by their admiring countrymen to their memories, that I have pointed it out to your notice.

FROM the frequent excursions we have made during our stay here, I cannot help remarking, that it is strange so much time should be devoted to the watering places in England ; when, by a trip of a few hours only across the channel, these unfortunate wanderers, tired of home, might, without ever being far from the British coast, see much of the manners of our neighbours, and traverse a beautiful country at a very trifling expence.

BOULOGNE I have generally heard noticed as a mere dirty fishing town, but the very reverse is the fact : its streets are, and from their situation on a slope, must be continually dry. The upper town in particular  
is

is remarkably clean ; and delightfully situated on an eminence, commanding many extensive views of the adjacent country, the channel, and a perfect view of the English coast. Its defence is great, both from its natural and improved situation : it is surrounded with a strong rampart, and was formerly esteemed of such consequence ; that Henry the Eighth besieged it, and carried it in the year 1544 : it had long been his favourite object, and when captured seems to have been a matter of much rejoicing, for on the 18th day of July, says Hall in his Chronicle, “ The Kinges highness having the  
 “ sworde borne naked before him by the  
 “ Lord Marquis Dorset, like a noble and  
 “ valyant conqueror, rode into Bulleyn, and  
 “ the trompetters standyng on the wallls of  
 “ the towne, sounded their trompettes, at  
 “ the time of his entering, to the great  
 “ comfort of all the Kynges true subjects,  
 “ the same beholdyng. The last person that



“ came furth was Monfire de Vervine, grand  
“ capitaine of the toune, which when he  
“ approached nere the place wher the King  
“ stode he alighted from his horse, and came  
“ to the King, and after he had talked with  
“ hym a space the Kyng toke him by the  
“ hand, and he reverently kneeling upon his  
“ knees, kissed hys hande, and afterwards  
“ mounted upon hys horse, and so departed.”

THE gates of this town were given to  
a favourite officer of the King's at the time,  
whose name I forget ; and were sold as lum-  
ber, at a sale of one of his descendants, a  
few years since in Kent.

THE harbour, into which the river Li-  
ane, which runs by the side of the town, emp-  
ties itself, is considered as exceedingly dan-  
gerous. The baths, which have been a long  
time constructing at an enormous expence,  
and are at such a distance from the sea, that  
they

they are supplied with the salt water by pipes, which fill a large reservoir, are now nearly compleated ; and would in England be neglected, as we naturally prefer the open sea.

I AM told the proprietor has been flattered with the attention and patronage of the Royal Family ; but, as matters are at present circumstanced, the distance may be thought too great for a royal jaunt, and bathing nearer home be recommended by the state physicians.

WE have just been called from dinner to view a solemn procession of priests and friars, going to bestow a benediction on the agitated waters : by the purity of their lives or doctrines, little I suspect would be done towards aiding the salubrity of the baths ; and, if their object was to calm the raging of the storm, they might as well have done any thing else, for neither the winds nor the waves

B b 2

have



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have bestowed the least attention to them. Soon after, however, the Captain of the packet, who is no Catholic, informed us, that, by some means or other, the wind had got about, and that we should soon embark : this is no unpleasant news, as we have viewed every thing here worthy notice, and have in vain explored every church and convent to discover any trait of the fine arts.

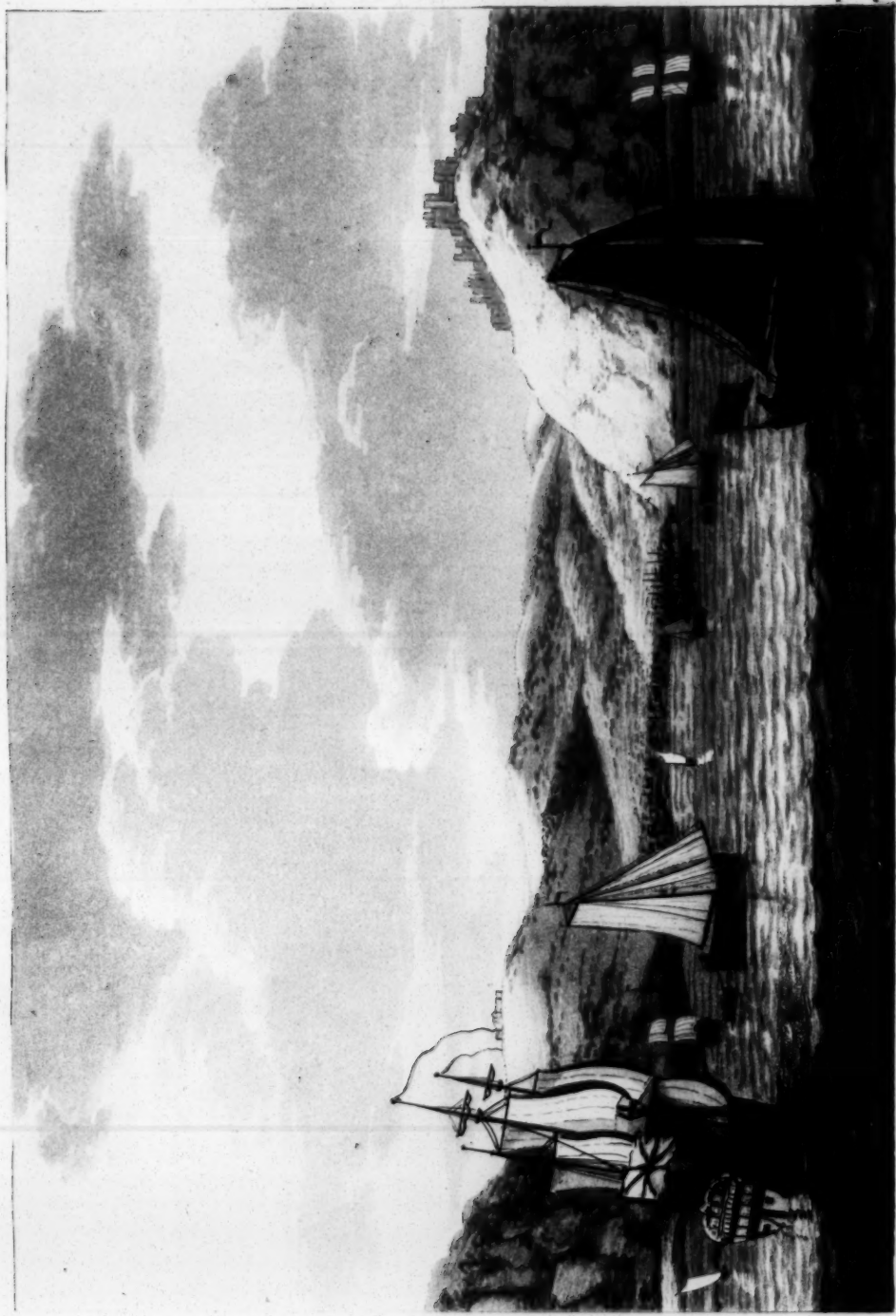
HAVING much to do before we quit this place, I shall for the present take my leave, and write to you once more either on board the packet, or on our landing at Dover.

Adieu !

LET-







*Dover*

Printed for the Author, Saml Ireland Feb. 1. 1795.

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LETTER XII.

DOVER.

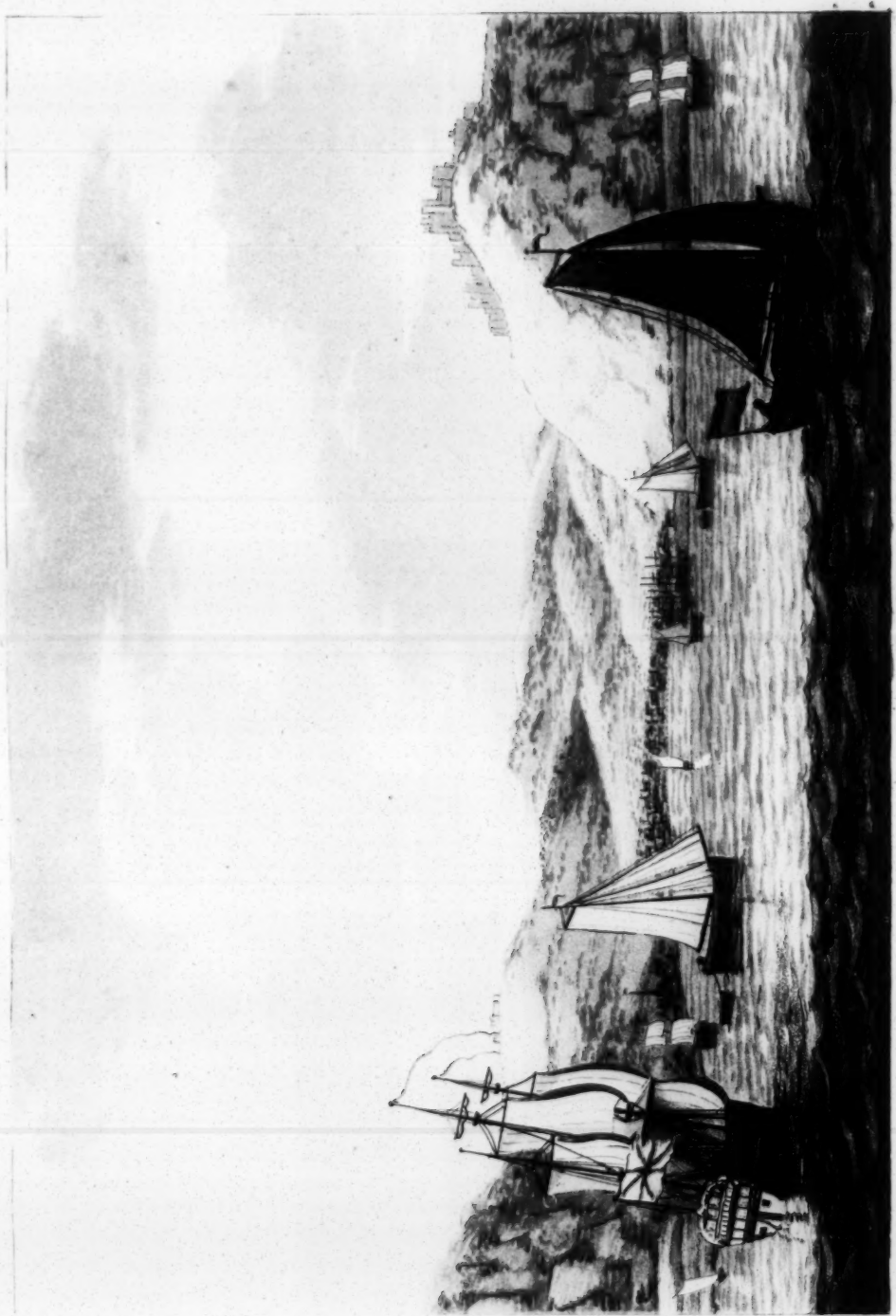
DEAR SIR,

AFTER the storms and tempests of near a week, our passage hither yesterday evening proved as favourable as our most sanguine wishes could promise. The wind gradually veered about to land us on our happy shore, the cliffs of which appeared in the distance beautiful in the extreme: every sail and fleeting object became irradiated with the brilliant tinge of that glorious object, the setting sun; which with uncommon splendour left behind

“ A track of glory in the skies.”

As





1795

Engraving of the Harbor of San Francisco, 1795

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As



As we approached within about a league of Dover, the combination of picturesque objects, formed from the venerable and stately remains of the castle, town and the spacious harbour, crowded with shipping from all nations, together with that tremendous cliff, whose high and bending head

“ Looks dreadful down upon the roaring deep,”

formed all together so complete a scene, that I could not pass it by without attempting to give a faint representation of the objects as they appeared.

ON our landing, notwithstanding all the charms of novelty in travelling, we felt a secret satisfaction in again setting foot on our native shore ; and I flatter myself, that after all I have seen and described, in which perhaps I have told you little that is new,  
our

our own country boasts as many excellencies in painting, sculpture, and every other branch of the fine arts, as are to be found in any other nation ; and if there be any difference, it is this only, that under the more absolute monarchies, large collections cannot easily be formed, unless by Kings, Princes, and Ecclesiastical Bodies, their Superiors and Heads. To these, which are in a manner public collections, being made for purposes of state or those of religion, the access is almost always open ; and here the curious stranger naturally resorts for gratification and the information of his mind ; while with us, those valuable elegancies, more generally diffused among all ranks and degrees of the people, may not perhaps so effectually contribute to the aid of science, and cannot be so ready of access ; but there are higher interests in society than those of the connoisseur or of the arts ; for the  
Subject



( 200 )

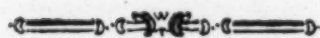
Subject here, enjoying without restraint the happy effects of commerce, does not merely participate with his Prince in the rational elegancies of life, but breathes withal the spirit of freedom and of just equality.

Adieu !



A LIST

A  
LIST  
OF  
ARTISTS, &c.



ANTWERP.

| <i>Names.</i>                  | <i>Dates.</i> | <i>Branch of the Art.</i>                |
|--------------------------------|---------------|--|
| ADRIANSEN Alex-<br>ander ..... | 1625.         | Fruit, flowers, fish, and<br>still life. |
| Affelyn John .....             | 1610.         | Landscape and battles.                   |
| Backer Jaques .....            | 1530.         | History.                                 |
| Backereel William ....         |               | Ditto.                                   |
| Balen Hendrick Van             | 1560.         | History and portrait.                    |
| Balen John Van .....           |               | History, landscape, and<br>boys.         |
| Balten Peter .....             |               | Landscape and history.                   |
| Blomen Norbert Van             | 1672.         | Portrait and conversation.               |
| Blomen Peter Van ....          |               | Battles and Italian mar-<br>kets.        |
| Baptist John Gaspers           |               | History and portrait.                    |
| Bischof Cornelius ....         | 1630.         | Portrait and history.                    |
| Bosch Balthazar Vanden         | 1675.         | Conversations and portrait               |
| Breda Peter Van .....          | 1630.         | Landscape and cattle.                    |

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C c

Breda



| <i>Names.</i>                                   | <i>Dates.</i> | <i>Branch of the Art.</i>                 |
|---|---------------|---|
| Breda John Van .....                            | 1683.         | History, landscape, and<br>conversations. |
| Boel Peter .....                                | 1625.         | Still life and animals.                   |
| Badens Francis .....                            | 1571.         | History and portrait.                     |
| Breydel Charles, called<br>Cavalier .....       | 1677.         | Landscape.                                |
| Breydel Francis .....                           | 1679.         | Portraits and conver-<br>sations.         |
| Bril Matthew ....                               | 1550.         | Landscape and history.                    |
| Bril Paul .....                                 | 1554.         | Landscape in large and<br>small.          |
| Broek Elias Vanden ..                           | 1657.         | Fruit, flowers, and fer-<br>pents.        |
| Breughel Abraham, cal-<br>led the Neapolitan .. | 1672.         | Fruit and flowers.                        |
| Calvert Denis .. .....                          | 1555.         | History and landscape.                    |
| Cleef Joas Van .....                            |               | Portrait and history.                     |
| Cleef Henry Van .....                           |               | Landscape.                                |
| Cleef Martin Van ....                           |               | History.                                  |
| Coignet Giles, called<br>Giles of Antwerp ..    | 1530.         | History and grotesque.                    |
| Coningsloo Egidius, or<br>Gilles .....          | 1544.         | Landscape.                                |
| Coques Gonzales ....                            | 1618.         | Portraits and conversation                |
| Cofiers John .....                              | 1603.         | History.                                  |
| Crayer Gasper de .....                          | 1585.         | History and portrait.                     |

Denys

| <i>Names.</i>                | <i>Dates.</i> | <i>Branch of the Art.</i>      |
|------------------------------|---------------|--------------------------------|
| Denys Jacques .....          | 1645.         | History and portrait.          |
| Deryke William .....         |               | History.                       |
| Deynum John Bapt. Van .....  | 1620.         | Portrait in miniature, &c.     |
| Dubois Simon .....           |               | Portrait, battles, and cattle. |
| Eykens Peter (the old) ..... | 1559.         | History.                       |
| Floris Francis .....         | 1520.         | Ditto.                         |
| Fouquieres James ....        | 1580.         | Landscape.                     |
| Franks Sebastian .....       | 1573.         | History and landscape.         |
| Franks John Baptift .....    | 1600.         | History and conversations.     |
| Fruytiers Phillip .....      |               | Portrait and miniature.        |
| Fytt John .....              | 1625.         | Animals and birds.             |
| Gabron William .....         |               | Still life.                    |
| Geneols Abraham ....         | 1640.         | Landscape and portrait.        |
| Gerbier Sir Balthazar .....  | 1592.         | Portrait in miniature.         |
| Gillemans .....              | 1672.         | Fruit and still life.          |
| Garbon William .....         |               | Still life.                    |
| Grimmer Jacques ....         | 1510.         | Landscape.                     |
| Gyzen Peter .....            | 1636.         | Ditto.                         |
| Hardime Peter .....          | 1678.         | Fruit and flowers.             |
| Helmont Segres Jaques        |               |                                |
| Van .....                    | 1683.         | History.                       |
| Hobbima Minderhout .....     | 1611.         | Landscape.                     |
| Hoeck John Van .....         | 1600.         | History.                       |
| Hoeck Robert Van ....        | 1609.         | Encampments and battles.       |
| Hoogestraten Theodore        |               |                                |
| Van .....                    | 1596.         | Landscape and still life.      |



| <i>Names.</i>                            | <i>Dates.</i> | <i>Branch of the Art.</i>                 |
|--|---------------|---|
| Houfeman James .....                     | 1656.         | History and portrait.                     |
| Houfeman Cornelius ....                  | 1648.         | Landscape.                                |
| Janflens Abraham .....                   | 1569.         | History.                                  |
| Jordaens Jaques .....                    | 1594.         | Allegorical subjects.                     |
| Keffel John Van .....                    | 1626.         | Flowers, portrait, birds,<br>insects, &c. |
| Keffel N. Van ... ..                     | 1684.         | Conversations.                            |
| Kock Matthias, or Mat-<br>thew ... ..    | 1500.         | Landscape.                                |
| Koeberger Wenceslaus                     | 1534.         | History.                                  |
| Koninck David De ...                     |               | Animals, birds, fruit, and<br>flowers.    |
| Lemens Balthazar Van                     | 1637.         | History.                                  |
| Leyflens N. ....                         | 1661.         | Ditto.                                    |
| Lint Peter Van .....                     | 1609.         | History and portrait.                     |
| Maes Godfrey .....                       | 1660.         | History.                                  |
| Matfys Quintin ... ..                    | 1460.         | History and portrait.                     |
| Matfys John .....                        |               | Portrait and history.                     |
| Mile Francesco .....                     | 1644.         | Landscape and history.                    |
| Minderhout .....                         | 1637.         | Sea-ports and landscape.                  |
| Morell N. ... ..                         | 1664.         | Fruit and flowers.                        |
| Neefs Peter (the old)                    | 1570.         | Churches, perspectives &c.                |
| Neefs Peter (called the<br>young) ... .. |               | Architecture and perspec-<br>tive.        |
| Nieulant William Van                     | 1584.         | Landscape and architec-<br>ture.          |

Oort

| <i>Names.</i>                       | <i>Dates.</i> | <i>Branch of the Art.</i>                  |
|-------------------------------------|---------------|--|
| Oort Adam Van .....                 | 1557.         | History, portrait, and landscape.          |
| Opstal Gasper Jacques               |               |  |
| Van .....                           | 1660.         | History and portrait.                      |
| Peters Bonaventure ....             | 1614.         | Sea pieces, particularly storms.           |
| Peters John .....                   | 1625.         | Sea pieces and sea shores.                 |
| Platten Matthew Van                 | 1640.         | Land and sea views.                        |
| Quellinus Erasmus (the old)         | 1607.         | History and landscape.                     |
| Quellinus Erasmus (the young) ..... | 1630.         | History.                                   |
| Rombouts Theodore                   | 1597.         | History and conversation.                  |
| Roore Jaques De .....               | 1686.         | Ditto ditto.                               |
| Rubens Sir Peter Paul               | 1577.         | History, portrait, landscape, and animals. |
| Ryckaert Martin .....               | 1591.         | Landscape, architecture, and ruins.        |
| Ryckaert David .....                | 1605.         | Conversation and apparitions.              |
| Rysbraeck Peter .....               | 1657.         | Landscape.                                 |
| Schoonjans Anthony                  | 1655.         | History and portrait.                      |
| Schut Cornelius ....                | 1600.         | History.                                   |
| Seghers Gerard .....                | 1589.         | History and portrait.                      |
| Seghers Daniel .....                | 1590.         | Flowers, fruit, and insects.               |
| Sibrechts John .....                | 1625.         | Landscape and cattle.                      |

Snayers



| <i>Names.</i>             | <i>Dates.</i> | <i>Branch of the Art.</i>                              |
|---------------------------|---------------|--|
| Snayers Peter .....       | 1593.         | History, portrait, battles,<br>and landscape.          |
| Snyders Francis .....     | 1579.         | Animals, fruit, landscape,<br>and huntings.            |
| Son Joris Van (the old)   | 1622.         | Fruit and flowers.                                     |
| Son John Van (the young)  | 1661.         | Fruit, flowers, and still<br>life.                     |
| Spierings H. ....         | 1633.         | Landscape.   |
| Spranger Bartholomew      | 1546.         | History and landscape.                                 |
| Stalbent Adrian .....     | 1580.         | Landscape.   |
| Stampart Francis .....    | 1675.         | Portrait.  |
| Subtermans Justus ....    | 1597.         | Portrait and history.                                  |
| Teniers David (the old)   | 1582.         | Conversations.   |
| Teniers David (the young) | 1610.         | Landscape, conversations,<br>still life, and portrait. |
| Tyffens Peter .....       | 1625.         | History and portrait.                                  |
| Tyffens N. ....           | 1660.         | Still life, flowers, and<br>birds.                     |
| Uden Lucas Van .....      | 1595.         | Landscape.   |
| Utrecht Adrian Van ..     | 1599.         | Birds, fruit, and dead game.                           |
| Vandyck Sir Anthony       | 1599.         | History and portrait.                                  |
| Vanfomer Phillip .....    | 1576.         | Portrait.  |
| Verbruggen Gasp. Peter    | 1668.         | Flowers.   |
| Verelst Simon .....       | 1664.         | Fruit, flowers, and por-<br>traits.                    |
| Verendael .....           | 1659.         | Fruit and flowers.                                     |

Verhaecht

| <i>Names.</i>          | <i>Dates.</i> | <i>Branch of the Art.</i>         |
|------------------------|---------------|-----------------------------------|
| Verhaecht Tobias ....  | 1566.         | Landscape and architecture.       |
| Vos Martin de .....    | 1520.         | History, landscape, and portrait. |
| Vos Simon de .....     | 1603.         | History, portrait, and hunt-ings. |
| Waal Lucas de .....    | 1591.         | Landscape and battles.            |
| Waal Cornelius de .... | 1594.         | Ditto ditto.                      |
| Willaerts Adam .....   | 1577.         | Storms, calms, and sea-ports.     |
| Wildens John .....     | 1584.         | Landscape and figures.            |

## MECHLIN.

|   |       |                                  |
|---|-------|----------------------------------|
| Biset Emanuel Charles                   | 1633. | History and conversation.        |
| Bol John .....                          | 1534. | Landscape, history, and animals. |
| Coxis Michael .....                     | 1497. | History and portrait.            |
| Enghelrams Cornelius                    | 1527. | History.                         |
| Francois Lucas (called the old) .....   | 1574. | History and portrait.            |
| Francois Lucas (called the young) ..... | 1606. | Ditto ditto.                     |
| Hals Francis .....                      | 1584. | Portraits.                       |

Hals



| <i>Names.</i>                              | <i>Dates.</i> | <i>Branch of the Art.</i> |
|--|---------------|---------------------------|
| Hals Dirk .....                            | 1589.         | Conversations.            |
| Herregouts Henry (the<br>old) .....        | 1666.         | History.                  |
| Peters Francis Lucasz                      | 1606.         | Landscape.                |
| Snelling John .....                        | 1544.         | History and battles.      |
| Thielen John Phillip Van                   | 1618.         | Flowers.                  |
| Thielen Maria Therefa<br>Van .....         | 1640.         | Flowers and portrait.     |
| Thielen Anna Maria Van                     | 1641.         | Portrait and flowers.     |
| Thielen Francisca Cathe-<br>rine Van ..... | 1641.         | Flowers and portrait.     |
| Vinckenbooms David                         | 1578.         | Landscape.                |

## BRUSSELS.

|  |       |   |
|--|-------|---|
| D'Artois Jacques ....                  | 1613. | Landscape.                                |
| Borcht Henry Vander                    | 1583. | Fruit and flowers.                        |
| Breughel Peter Peterfz                 |       | Massacres, towns on fire,<br>and devices. |
| Breughel John (called<br>Velvet) ..... | 1560. | Flowers, fruit, and land-<br>scape.       |
| Champagne Phillip de                   | 1602. | History, portrait, and land-<br>scape.    |
| Champagne John Baptift                 | 1645. | Ditto ditto ditto.                        |
| Chatel Francis Du ....                 | 1625. | Conversations.                            |

Craasbeck

| <i>Names.</i>           | <i>Dates.</i> | <i>Branch of the Art.</i>   |
|-------------------------|---------------|-----------------------------|
| Craasbeck Joseph Van    | 1608.         | Conversations and drolls.   |
| Eeckhout Anthony Van-   |               |                             |
| den .....               | 1656.         | Fruit and flowers.          |
| Gentile Lodovicus ....  | 1606.         | History and portrait.       |
| Heil Daniel Van .....   | 1604.         | History.                    |
| Heil Leonard Van ....   | 1603.         | Flowers.                    |
| Heil John Baptist Van   | 1609.         | History and portrait.       |
| Helmont Matthew Van     |               | Markets and fairs.          |
| Janfens Victor Honorius | 1664.         | History.                    |
| Loon Theodore Van       | 1630.         | History and portrait.       |
| Medina Giov. Battista   | 1660.         | Ditto.                      |
| Meulen Anthony Francis  |               | Battle, sieges, and land-   |
| Vander .....            | 1634.         | scape.                      |
| Meyffens John .....     | 1612.         | Portrait and history.       |
| Mytens Arnold .....     | 1541.         | History.                    |
| Mytens John .....       | 1612.         | Portrait.                   |
| Orlay Bernard Van ....  | 1490.         | Huntings and landscape.     |
| Orlay Richard Van ....  | 1652.         | History and portrait in mi- |
|                         |               | niature.                    |
| Vadder Louis de .....   | 1560.         | Landscape.                  |
| Venus Gertrude .....    |               | Portrait and history.       |
| Winghen Joseph Van      |               |                             |
| (the old) .....         | 1542.         | History.                    |
| Winghen Jeremiah Van    |               |                             |
| (the young) .....       | 1578.         | Flowers and portrait.       |



## VALENCIENNES.

| <i>Names.</i>           | <i>Dates.</i> | <i>Branch of the Art.</i>         |
|-------------------------|---------------|-----------------------------------|
| Pater John Baptift .... | 1695.         | Landscape and conver-<br>sations. |
| Watteau Anthony ....    | 1684.         | Landscape and encamp-<br>ments.   |

## PARIS.

|   |       |  |
|---|-------|--|
| Bertin Nicolas .....                    | 1667. | History.                               |
| Blanchard Jaques .....                  | 1600. | Portrait and history.                  |
| Blanchet Thomas .....                   | 1617. | History, perspective, and<br>portrait. |
| Boullongne Bon .....                    | 1649. | Portrait, landscape, and<br>pasticci.  |
| Boullongne Louis (Che-<br>valier) ..... | 1654. | History.                               |
| Brun Chevalier Charles<br>Le .....      | 1619. | History and portrait.                  |
| Cheron Louis .....                      | 1660. | History.                               |
| Cheron Eliza. Sophia                    | 1648. | Portrait and history.                  |
| Coytel Anthony .....                    | 1661. | History and allegorical<br>subjects.   |

D'Agar

| <i>Names.</i>            | <i>Dates.</i> | <i>Branch of the Art.</i>   |
|--------------------------|---------------|-----------------------------|
| D'Agar Jacopo .....      | 1640.         | History and portrait.       |
| Dorigny Lewis .....      | 1654.         | History.                    |
| Forest John Baptist .... | 1636.         | Landscape and history.      |
| Fosse Charles La .....   | 1640.         | Ditto.                      |
| FreminetChevalierMar-    |               |                             |
| tin .....                | 1567.         | History.                    |
| Fresnoy Cha. Alphonso    |               | History, portrait, and      |
| Du .....                 | 1611.         | landscape.                  |
| Hire Lawrence De La      | 1606.         | Landscape and history.      |
| Hire Phillip De La ....  | 1677.         | Landscape, and conversa-    |
|                          |               | tion.                       |
| Lancret Nicolas .....    | 1690.         | Conversation.               |
| Largilliere Nicolas De   | 1656.         | Portrait, history, animals, |
|                          |               | and landscape.              |
| Loir Nicolas .....       | 1624.         | History and landscape.      |
| PoerfonCharlesFrancis    | 1653.         | History and portrait.       |
| Sueur Eustachius Le      | 1617.         | History.                    |
| Troy Chevalier John      |               |                             |
| Francis De .....         | 1676.         | Portrait and history.       |
| Vouet Simon .....        | 1582.         | History and portrait.       |





